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A Comparison of the Use of Composition as a Teaching Tool in Music Classrooms of the United States and United Kingdom

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UNIVERSITY OF MIAMI

A COMPARISON OF THE USE OF COMPOSITION
AS A TEACHING TOOL IN MUSIC CLASSROOMS
OF THE UNITED STATES AND UNITED KINGDOM

By

Caroline Elizabeth Morris

A THESIS

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Master of Music

Coral Gables, Florida

May 2010

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The purpose of this study was to determine the status of composition as a teaching tool in the US and UK and to compare the findings of the two countries. In order to achieve this purpose, the following research questions were formulated: How common is the teaching of composition in US and UK schools? How does composition compare to other classroom activities in US and UK schools in terms of instructional time, variety, and emphasis? What kinds of compositional activities are used most frequently? What reasons do teachers cite for teaching or not teaching composition in their classrooms, and how do these reasons differ by country? How do teachers overcome challenges to composition and how do these practices differ by country? For each country, what combination of teacher characteristics best predict the use of composition as a classroom teaching technique?

Data were collected using an online survey instrument developed by the researcher based on that used in a more localized study by Strand (2006). Findings were based on responses from three hundred and nine participants from the UK ($n = 117$) and the US ($n = 192$).

Results indicate that composition teaching is far more prevalent in the UK, with a greater variety of activities, focus on experience and creativity, group work and integration with other curriculum areas. US composition teaching is characterized by notation-focused highly-prescriptive tasks, with the favored mode being individual composition. Needs identified include: a greater provision of technology in US music classrooms, more extensive training and support for UK general teachers who teach music and the further promotion of composition in the US, highlighting its integration with listening and performing in order to provide a more rounded curriculum.

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CHAPTER 1

BACKGROUND

In the world of music, the roles of the composer, performer and listener have not always been so clearly divided. Sessions (1971) reminds us that “in the beginning, no doubt, the three were one. Music was vocal or instrumental improvisation; and while there were those who did not perform, and who therefore heard music, they were not listeners in our modern sense of the word” (Sessions, 1971, p. 4). It was only as music became fixed and reproduced, that the composer began to be differentiated from the performer. The composer has become more and more separated from the other roles during the course of history, but we should not forget that the three functions are essential to one another and therefore indivisible in the total creative process.

Some cultures do not differentiate the roles of composer, performer and audience in their art forms. This is true, for example, in some African cultures. Chernoff (1979) writes that “listening” to African music is a mistake because it is not set apart from its social and cultural context, and that handclapping has been cited as the “most prevalent means of expression in Africa because they do not want to distinguish the audience from the musicians at a musical event” (Chernoff, 1979, p. 33). Participation in the event is paramount. “Even when spectators are not openly involved in proceedings, their presence is never passive” (Chernoff, 1979, p. 164). Western music today however, has clearly defined boundaries between composer, performer and listener. The development of music education has reflected this in its separation of these activities in the classroom.

Music is not the only art form where the modes of understanding and participation can be differentiated. In art we have the artist and the patron; in language arts we have the

author, poet and reader. Throughout history the functions and interdependence of the roles of creator, performer, participator and audience have evolved and changed. In dance for example, there is much difference between today's ballet or contemporary dance production and the folk dance traditions of the past in terms of function and participation. In the traditional setting of folk dance, there is no concept of "audience." Conversely the audience is an essential component of ballet.

Today, as a result of this differentiation between roles in the Western art tradition, composing is often viewed as something within the reach of only the great geniuses such as Mozart, Bach, and Beethoven. A sort of mysticism surrounds the "gift" of composition with the idea that you either have it or you don't. Bosch (2008) writes that "composition is not a gift reserved for special people. Composition is a skill that people can learn" (Bosch, 2008, pp. 96-97). The realization that the student is capable of composing music often involves the crossing of a huge social and cultural barrier which is not the case with other art forms.

There is no prevailing cultural attitude suggesting that painting and drawing are things that should be left to the great masters, or that sees their picture as being so inferior in comparison to the work of established graphic artists, that it is not actually a picture at all. But, I would suggest, children's musical compositions frequently are viewed in this way. (Bunting, 2002, p. 167).

All this being said, in our present education system we teach drama, art and language arts very differently from how we teach music. Young children begin in art by experimenting with different media and colors. As they experience the act of creating and as they experience the world around them, their art work develops along with their skills. The same is true of language arts where children engage in creative writing in order to learn. Doing becomes a means of understanding and through these artistic endeavors

children are also acquiring other skills and knowledge. Bosch (2008) draws our attention to the fact that as music teachers, we often do the opposite of art teachers, who create first and appreciate second.

Our expectation is for the beginning student to learn to listen, to ‘appreciate’ music composed by someone else, and maybe learn to reproduce, to perform music by someone else. Then much later, and only if the student has been identified as having ‘talent’, we might provide the student with the means to create, to compose or to improvise his own pieces. (p. 44)

It is only once children have the tools to create that they begin to fully understand and appreciate other people’s creations.

Some music education systems narrow the focus by concentrating only on the performer or the listener. In the United States, music education has traditionally followed two paths: music appreciation and performance-based programs. Composition seems to have been largely neglected. Conversely, the UK in recent years has focused on composition as a primary teaching tool in music education.

Although the US and UK differ in their emphasis, both countries include composition as part of nationally recognized educational standards. The UK has the National Curriculum (Department for Education and Employment, 1999) and the US has the National Standards (MENC, 1994). The UK also has suggested schemes of work, which are not statutory (QCA, 2000). These can be used as lesson plans and a curriculum or serve as a template from which teachers may devise their own plans. Composition is an essential part of the curriculum and is integrated at every age level and in every unit of the schemes of work. However, in the US, despite composition’s inclusion in the National Standards, it has been observed (Strand, 2006) that teachers are not incorporating it into their teaching as often as performing and listening, if at all. In order

to understand why the two music education systems have diverged on this central issue of creativity in the curriculum, we need to look back at historical developments in music education in both countries.

Music Education in the UK

Although today composition is an essential and well integrated component of the music education curriculum in the UK, this was not always the case. In the early 1900s, singing was the main focus, along with voice training, ear training and sight-reading. In fact, music lessons were referred to as “Singing” until 1927 (Cox, 2002, p. 11).

Walford Davies was one of the first people to advocate the teaching of composition in UK music lessons. He did this through his gramophone recordings and the first schools broadcasts on BBC radio in 1924 which were widely used to teach music lessons in schools. Davies tried to include the composition of melodies in his programs, but at that point in time, composition and creativity in music education never really expanded beyond these broadcasts (Cox, 2002, p.8).

After the Second World War, things started to change, and the focus of music education shifted from what had essentially been a program of music appreciation and singing with the help of radio broadcasts, to a more practical approach (Cox, 2002 p.12). The focus of music education shifted toward performance groups, with instrumental teaching in schools, school orchestras and local area youth orchestras becoming more prevalent. It seems however, that this move towards music performance was to the exclusion of creativity, with the focus being on imitation and technique. Cox (2002, p14) writes that “the problem with music was that its objectives in schools were ill-defined and ill-considered: we had lost sight of education in our concentration on pure technique.”

During the mid 1900s, there were a few music educators such as Louie de Rusette, who campaigned for more creativity in the music curriculum as there was in other arts subjects. Cox (2002) writes of her views as published in *Music In Education*.

The child should be encouraged to express himself through rhythm, melody and harmony” (*Music in Education*, May-June 1948). Mere imitation killed initiative, forestalled nature and dwarfed personality. She asked: why should music be different from art in schools? Children were encouraged to paint and draw according to their present powers of observation and experience. Too often in schools children were penalized because they were not felt ready to produce accurate sounds. On the contrary Rusette declared: ‘We shall not become a musical nation until music is treated as a creative art in the Primary school. (Cox, 2002 p.14)

Views such as this were growing but still not the majority. The Music Education of the Under-Twelves Association (MEUT), active between 1949 and 1983, played a large part in the development of music education in the primary schools. Its real achievement was to break the mold of the traditional and advocate for experience rather than information being at the center of the learning experience. The growth of the child-centered approach towards learning in general helped to move music education towards younger children experimenting with sounds without the direct instruction of a teacher. This is still evident in practice today, where it is common to find a music area in a Foundation Stage or Key Stage 1 classroom where children may experiment with different percussion instruments and sounds.

The most pronounced shift in educational principles and practices began in the 1970s. This was mostly due to reaction to the Plowden Report of 1967, *Children and their Primary Schools* (Central Advisory Council for Education, 1967). The Plowden Report emphasized the importance of process and experience in learning, and was highly influential in changing education as a whole. Cox (2002, p.66) writes that the Plowden

Report “was a bombshell for music teachers. The report castigated music teaching for its reliance on mass instruction, over-direction by the teacher and lack of any notion of individual progression. As a creative subject it lagged behind arts and crafts and language.” As a result of this report, music education began to move towards creative music making rather than imitation and music appreciation.

At the same time as changes were occurring due to the Plowden Report, John Paynter’s book *Sound and Silence* (1970) came on the scene. Paynter advocated creativity, child-centered education and group work. For Paynter, music education was about developing a musical understanding and appreciation from the inside, rather than merely knowing about music (Cox, 2002, p. 84). The most substantial contribution of Paynter’s work was to establish group composition as the basis of the music curriculum. This influence is evidenced today in the GCSE syllabus and in the National Curriculum, which has a strong emphasis on composition.

An opposing reaction to the Plowden Report was that pioneered by Arnold Bentley, who focused on music ability tests in order to track individual student progress, and efforts to design the most effective way of teaching music literacy. However, Bentley’s methods and views were considered outdated. In the political climate of the 1970s, in addition to the problems of music being disliked and considered irrelevant by pupils in secondary school (CACE, 1963) and the movement towards child-centered education by other branches of the education system, Paynter’s view offered the best route to reform. These opposing views offered a crossroads for music education in the UK during the 1970s, and had it followed the path of Bentley, the landscape of music education would look very different today.

The National Curriculum

The National Curriculum was a provision of the 1988 Education Reform Act. Music, after much advocacy, managed to secure a place in the curriculum as a foundation subject, making music mandatory for all students up to the age of 14. The main reason for the struggle to keep music in the core curriculum was the “back to basics” movement of the time and the concentration on literacy and mathematics to the exclusion of many other elements of the curriculum. The National Curriculum determines the content of teaching, sets attainment targets for each level and determines how performance will be assessed and reported (DFEE, 1999). For music, it consists of four main components: a) performing, b) composing, c) listening and d) reviewing and evaluating (QCA, 2007). The integration of composition in this curriculum is apparent in the first “key concept” which states “Developing knowledge, skills and understanding through the integration of performing, composing and listening.” The explanatory notes further emphasize this relationship: “Performance, composing and listening are interrelated. Pupils should be encouraged, for example, to develop listening skills through performance and composition activities” (QCA, 2007, p. 180).

In order to understand the structure of the National Curriculum for Music, we must have an understanding of the structure of the education system as a whole and how music functions within it.

Music Education Structure in the UK

The education system in England is divided into age groups referred to as “Key Stages” (KS). KS1 includes ages 5-7, KS2 7-11, KS3 11-14 and KS4 14-16. Foundation Stage refers to ages 3-5. Foundation Stage, KS1 and KS2 are collectively referred to as

Primary and KS3-4 as *Secondary*. Music is a compulsory part of the curriculum until the end of KS3. Students may elect to study music at KS4 which will be in the form of a GCSE course (General Certificate in Secondary Education). Three main examination boards are used for GCSE, which may be selected according to the preference of the school. All include performance, composition, listening, aural skills, and music history to varying proportions. After GCSE the traditional route for those wishing to continue studying music is Advanced Level (A Level). This is studied between the ages of 16 and 18 and includes more in-depth theory, composition, history and performance. It can be roughly aligned with the first-year of an undergraduate degree in the US. In recent years more vocational, popular music and performing arts courses have evolved for those wishing to enter the music industry through a different route.

For those students wishing to study music at the tertiary level, college entrance procedures usually require an A level in music (or a vocational equivalent, depending on the institution) as well as practical exams on their principal instrument. The two main examination boards which are recognized by institutions in the UK are the Associated Board of the Royal Schools of Music, and Trinity Guildhall. As well as the required grade on your instrument, the institution will usually require prospective students to audition.

Music Teachers

Music is taught in secondary schools by music specialists. They usually have a degree in music with an additional year studying music education which includes periods of internship in schools. Primary school music, on the other hand, has traditionally been taught by the general classroom teacher. There are many issues associated with this and

different schools handle them in different ways. Primary schools have coordinators for each subject area. The designated music coordinator is the teacher deemed the most capable of teaching music, or of helping other teachers in the school to teach music. The competence of the music coordinator varies greatly from school to school. This coordinator may teach music to the whole school or to their own class only, helping other teachers to do the same. If the school has the funds and deems it important, they may employ a music specialist to deliver the music curriculum. Each local area also has a Music Service which provides resources, training and in some cases teachers, to help deliver the curriculum and to organize other musical events in the area such as school music festivals and specialized projects. These services vary greatly across the country and have suffered many funding cut-backs in recent years. So, although music in primary schools is not necessarily delivered by music specialists, there should be resources available for those teachers who need it.

Music Education in the US

Historical Background

There are many parallels which can be drawn between the development of music education in the US and UK. One main and recurring theme is its constant battle to gain and retain its position as an essential subject in the curriculum. Another is the form in which it began: as singing classes. Singing schools in the US existed from the 1720s to the mid to late 1800s, students would learn to sing either by rote or by learning to read music. Out of these singing schools came a movement lead by Lowell Mason, widely known as the father of music education in the US. As a result of his work, Boston became

the first city in the US to include music in the curriculum of the public schools as a regular subject in 1838.

By the early 1900s the child-centered approach to education was affecting the place of the arts in education, just as it had in the UK. However, in the UK the affect of the child-centered approach manifested in the incorporation of more guided discovery and creative activities, whereas in the US it prompted the introduction of music appreciation, music literature, history and theory (Mark, 1978, p. 8).

Music education in the US changed very little from the 1930s to the 1950s. The radical educational change brought about by the launch of Sputnik by the Soviet Union in 1957 meant that music education had to adapt in order keep up with changes in the education system and retain its place amongst subjects such as mathematics and the sciences which were deemed more important. Educational curriculum development began to move away from the child centered approach which was previously favored, towards more conceptual approaches (Mark, 1978). Around this period a number of projects and educational seminars began which helped to shape and give direction to the music education profession which until this point had had no shared vision or philosophy.

Young Composers Project (1959) and the Contemporary Music Project

The aim of the Young Composers Project which began in 1959 was to place young composers in the public school system to serve as composers-in-residence. Their purpose was to write music for the students to perform which would not only benefit the composers' careers, but also create a new body of repertoire for schools and foster an appreciation for contemporary music among the teachers and students. This project evolved and grew into the Contemporary Music Project for Creativity in Music Education

(CMP) and one of its aims was to emphasize the creative aspect of music in schools.

Unfortunately “there were no follow up evaluations to show evidence of program effectiveness among various curricular initiatives in the 1970s. This may have played a decisive role in their demise (Hickey and Rees, 2002, p 4).

Yale Seminar on Music Education 1963

In 1963 came the Yale Seminar on Music Education. The purpose of this seminar was to consider the problems faced by music education and its place in the education system as a whole. At the time, the performance aspect of music education in the US had been extremely successful and was the main focus, with many children being involved in ensembles performing at a high level. The Yale Seminar recognized however that the system was producing technicians with little musicality or in-depth knowledge of the music they were performing. The emphasis on the final product, the performance, through many competitions and performances meant that the methodology and education processes were neglected in order to develop highly achieving performance groups which could be used to enhance the reputation of the schools. In reaction to this, the Yale Seminar recommended that music education should strive to develop musicality through performance, movement, musical creativity, ear-training, and listening. Creativity included the performance of student compositions (Palisca, 1964)

Subject Integration Efforts

The Contemporary Music Project recognized the problem in music education of teaching the various aspects of the subject separately and in an effort to overcome this problem developed the concept of Comprehensive Musicianship. The seminar in Comprehensive Musicianship at Northwestern University in 1965 discussed the

integration of different aspects of music in education at the college level. However, Comprehensive Musicianship had more of an effect on music education in elementary and secondary schools than at the college level. Prior to this, the performance oriented music classes in schools (which provided concerts, festivities and public relations for the schools) was justification enough for its inclusion in the curriculum. Now, with the importance of individual growth in the changing educational climate, music education had to have a stronger justification for inclusion. With Comprehensive Musicianship, students would be able to learn more about being musicians by being “performers, listeners, composers, and scholars” (Mark, 1978, p. 199). However, there were challenges associated with this modification in the curriculum. Curriculum time devoted to music was already tight, and ensemble directors were now not only expected to be educators rather than directors, but also to fit these extra elements in while retaining the performance standard and number of performances. This may be one of the main reasons why Comprehensive Musicianship never took off beyond general music classes.

At the Tanglewood Symposium in 1967, it was recommended by the curriculum committee, that an elementary curriculum should contain 4 areas of experience: “understanding many types of music through guided listening or performance; studying music through singing, playing instruments, movement, and combinations of these; arranging and composing; and understanding and using music notations.” (Mark, 1978, p. 47). This reflects the views of Comprehensive Musicianship which also sought to integrate these aspects. It also illustrates the beginnings of the formulation of the National Standards for music and parallels can be drawn with the UK’s National Curriculum. MENC, the National Association for Music Education’s Go Project in 1969 also sought

to integrate different musical behaviors as did the Manhattanville Music Curriculum Program in 1965. This curriculum has many similarities with the type of music education being promoted in the UK by Paynter at the time, with emphasis on integration of behaviors, creativity and group work.

Despite these efforts to change the curriculum, most teachers did not feel comfortable with these innovations and on the whole went back to the way they had taught before and favored the use of the Suzuki, Orff and Kodaly methods in their teaching. In practice, the ultimate aim of music education had not significantly shifted from the need to produce performers (Mark, 1978, p. 36).

The Vermont MIDI Project (<http://www.vtmidi.org/>, 2010) began in 1995 in response to the National Standards as a resource to help teachers implement composition teaching in their schools. Using MIDI devices and the internet, students are able to send their compositions to professional composers who act as mentors and establish a dialogue with the students to help them to develop and refine their compositional ideas. The project has also identified the need for teacher education in both composition and technology and runs workshops in both. Live performances of student compositions by both students and professional musicians are also actively encouraged. The project has widened beyond Vermont as part of a national pilot, with schools from Connecticut (which has developed its own composer project), Illinois and New York being involved.

The National Standards

The National Standards for the Arts Education were announced in 1994 (MENC, 1994). They were part of a larger project to create standards for all subjects from kindergarten to 12th grade. The arts include dance, music, theatre, and visual arts. Each of

these has its own set of standards. The Music Content Standards contain nine statements and outline what students should know and be able to do in The Arts.

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture

The National Standards are not centrally enforced, since education in the US has historically been managed on a regional basis, the highest level of control being the state. Each state has its own take on the National Standards for Music and many states allow individual school districts to interpret these in their own way. This results in significant regional variations in approach to music teaching across the US. By comparison, the UK manages its education system centrally and the National Curriculum is mandatory.

Music Education Structure in the US

The education system in the US is divided by age group into elementary, and secondary. Different schools have overlapping age groups depending on the local system. There are K-8 schools (Kindergarten – 8th grade), middle schools (grades 5-8), junior high schools (grades 6-9), combined junior-senior high schools (grades 7-12), 4 year high

schools (grades 9-12), senior high schools (grades 10-12), and elementary schools can go from pre-kindergarten to 4th, 5th or 6th grade. The starting age for compulsory education in the US varies, according to the state, between 5 and 7 years of age, with 6 being the most common. The age at which compulsory schooling ends varies between 16 and 18 years of age, the most common in the southern states being 17 or 18 since it is possible to graduate early by skipping a grade. In the UK compulsory education begins in the academic year in which the child becomes 5 and ends at the age of 16, with students choosing to continue education or seek employment at this point (World Higher Education Database, 2006). A side by side comparison of the two education system age groups is given in Figure 1.

Age	US Grade Level	UK Year Group	UK Stages
3-4	PK3	Nursery	Foundation Stage
4-5	PK4	Reception	
5-6	K5	1	KS1
6-7	1	2	
7-8	2	3	KS2
8-9	3	4	
9-10	4	5	
10-11	5	6	
11-12	6	7	KS3
12-13	7	8	
13-14	8	9	
14-15	9	10	GCSE
15-16	10	11	
16-17	11	12	A Level or equivalent
17-18	12	13	

Figure 1. Comparison of the UK and US education system nomenclature by age group. Note. Shaded areas indicate compulsory education

Compulsory music education in the US consists of general music teaching at elementary level. Beyond this, music usually becomes an elective in the form of either performance, or music appreciation. From the researcher's experience in the US much of

the general music teaching at elementary level is focused on music literacy skills in order to prepare children for performance classes in middle and high school. This focus on notation is also apparent in the articles about composing activities where acquiring notation skills seems to be the ultimate objective (Brophy, 1996; Burns, 2002; Cooper, 2005; Stambaugh, 2003).

By comparison, all music classes taught in the UK during compulsory schooling are general music based. Any performance ensembles are extra-curricular and meet before or after school hours. Students who learn musical instruments either have private lessons, lessons within school, at home, or at music centers after school hours. Children do not learn in an ensemble setting as they do in the US, although this is starting to change with new government initiatives to make learning an instrument accessible to all children.

There are no standardized examinations in the US as in the UK and college entrance requirements to study music usually consist of Scholastic Aptitude Test (SAT) or American College Test (ACT) results in subjects other than music, paired with a practical audition.

Music Teachers

Music Teachers in the US usually fall in to one of four main categories: Elementary, Chorus, Orchestra or Band. Teachers may offer a secondary class in their schools in music appreciation, theory or keyboard for example. In larger schools there may be a specified guitar or keyboard teacher. Teachers may come to the profession in a variety of ways:

1. Traditional undergraduate music with education

2. Graduate music degree with certification
3. Certification coursework only
4. Alternative certificate without coursework
5. Transcript evaluation
6. Emergency certificate

Music teacher education includes methods courses for different instrumental and choral groups. However, few include composition either as a separate methods course or within the instrumental methods courses. The National Association of Schools of Music, which is the accreditation body, does not require that composition methods be taught in music education degrees (NASM, 2007). It does require however, that students in Bachelor of Music courses and those which lead to certification as a music specialist take classes which include composition. It does not require that pre-service teachers be taught composition pedagogy. Until the accreditation requirements change, many institutions will have little incentive to change their course structure to include this aspect of composition.

Statement of the Problem

Composition is included as the fourth National Standard for music education. Despite the level of importance bestowed upon it through this inclusion, it is not incorporated regularly into instruction. A survey of the use of composition in Indiana (Strand, 2006) found that although 58% of the teachers in the study reported using composition, only 5.9% reported using composition often. It was also found that general music teachers include more composition activities than ensemble directors. Orman (2002) also reported teachers were incorporating all of National Standards, but devoting

little instructional time to composition and improvisation. Schmidt, Baker, Hayes, and Kwan (2005) found that teachers only gave 6% of instructional time to composition and improvisation. The emphasis on performance in the US music education system seems to leave little space for the inclusion of composition, despite efforts such as Comprehensive Musicianship, the Manhattanville Music Curriculum Project, the Vermont Midi Project, the National Standards and the plethora of instructional materials available.

Need for the Study

Implementation of National Standards and National Curriculum

Although the importance of composition in a comprehensive music program is implied in the US by its inclusion in the National Standards, these standards are not mandated and are interpreted at both the state and district level. There is no standardized curriculum or examination in the US which requires music. Music teachers are usually allowed a great deal of flexibility where curriculum content is concerned and can easily place greater emphasis on any areas of the curriculum they deem to be the most important or are the most comfortable teaching. Emphasis of each of the nine National Standards for music is far from uniform. For this reason we cannot be sure to what extent teachers are actually including composition activities in their teaching.

There have been few studies which investigate the implementation of the National Standards. Strand (2006) investigated the implementation of composition activities in Indiana schools and discovered, in general, a very low rate of implementation. This study found that there are teachers who do not incorporate composition into their teaching at all, and many others who use it infrequently. Only 5.9% of teachers in this study reported using composition often. Teachers are being held back by the many classroom challenges

associated with composition such as lack of instructional time, lack of facilities, classroom management issues and mixed ability classes. In the UK, despite its central position in the curriculum, and the fact that the National Curriculum is mandated, teachers are also facing difficulties teaching composition. This is mostly due to the lack of composing pedagogy (Berkley, 2004).

Strand (2006) notes there is very little information about current practices in teaching composition, in particular the reasons teachers do or do not include it as a main part of their curriculum. Neither is there information regarding the way teachers interpret compositional activities and how they include them in their programs. Strand recommends further research to compare the use of composition in different countries. This could lead to uncovering ideas which may help American educators incorporate composition successfully in their classrooms.

There is no study, beyond that of Strand (2006), in either country which reports the actual state of composition across the age range in relation to the rest of the curriculum. Neither has there been a study which compares composition teaching practice in the US with that of a country which integrates composition so fully in its curriculum. In the UK it is taken for granted that composition is an integral part of the curriculum. However, there is no research which indicates that the balance of the curriculum is in proportion in practice. It is possible that the UK curriculum is too heavily reliant on composition to the exclusion of other skills. This study seeks to determine the current practice in both countries and relate them to one another.

Recent Publications Focus on Composition

The large amount of recent publications on the subject of composition indicates that teachers are in need of strategies and materials to help them to include composition in their curriculum. There is a plethora of articles in *Music Educators Journal* and *Teaching Music* giving practical teaching ideas. Strand (2006) states that 7% of all articles in *Music Educators Journal* and *Teaching Music* between 2000 and 2005 were about teaching composition, with each journal dedicating an entire issue on the subject. The MENC has also published a number of books about composition to help teachers incorporate it into their classroom activities (Kaschub & Smith, 2009; Hickey, 2003; Rinehart, 2002; Wiggins, 1990) The volume of recent publications in the US on the subject of composition, indicates an interest in professional development and a need for further research in this area. The low implementation rate of composition in classrooms in Indiana (Strand, 2006), despite the large number of teaching ideas and resources available, suggests that more needs to be done to discover why teachers are not teaching composition regularly.

Rationale for Comparing the US and UK

The most obvious differences between music education practices in the US and UK are the concentration on performance and music literacy in the US, in contrast to the emphasis on all-round music education and the use of composition as a primary teaching tool in the UK. Odam (2000) notes that composition teaching in the UK “ is the envy of many other countries that wish they could establish a similar practice in their own schools” (p. 124).

Since music education scholars and policy makers in both countries recognize the importance of including composition in the curriculum, it is important that we try to find solutions to the problems regarding its implementation. The comparative nature of this study between the two countries with currently differing practices, but with similar music education histories, may offer solutions to the obstacles teachers face in both countries.

Purpose of the Study

The purpose of this study is to determine the status of composition as a teaching tool in the US and UK and to compare the findings of the two countries. The extent to which teachers are incorporating composition in regular classroom activities and the amount of time spent composing in relation to other activities in the National Standards (US) and the National Curriculum (UK) will be identified. A comparison of the US and UK systems was selected due to the UK focus on compositional activities and their successful incorporation into all levels of instruction. Conversely teachers in the US use composition less, even though they may understand its benefits.

Discovering the status of composition teaching and teacher attitudes towards composition will aid in determining strengths and weaknesses in the music education systems of both countries and is the first step to offering solutions. It is the intention that the comparison of the two systems may bring about mutual benefit and suggestions for improvement.

Research Questions

1. How common is the Teaching of composition in American and British schools?
2. How does composition compare to other classroom activities in American and British schools in terms of instructional time, variety, and emphasis?
3. What kinds of compositional activities are used most frequently?
4. What reasons do teachers cite for teaching or not teaching composition in their classrooms, and how do these reasons differ by country? How do teachers overcome challenges to composition and how do these practices differ by country?
5. For each country, what combination of teacher characteristics best predict the use of composition as a classroom teaching technique? For each country, what combination of classroom characteristics best predict the use of composition as a classroom teaching technique?

Delimitations

This study investigates the use of composition in music classrooms of the US and UK where students are aged between 5 and 18 years of age. It does not include composition teaching in the tertiary sector. The geographical area of the US involved in this study will be limited to the Southeastern States. These states are all in the Southern division of the MENC. The reason for this limitation is the wide regional variation in music education practices throughout the US. Concentrating on one geographical area in this study builds on previous research based in the state of Indiana (Strand 2006) while retaining a manageable size of investigation due to the constraints of time and resources in this Masters' research study.

Definitions

Composing: The process of composition consists of “making decisions about what sounds to use and how to organize them” (Gromko, 2003, p. 75) in a way which can be repeated. The latter distinguishes composition from improvisation, where it is not necessary for the musical material created to be repeated. There is also a selecting and refining process suggested in the compositional process. Sloboda (1985) writes, “The composer rejects possible solutions until he finds one which seems to be the best for his purposes. The improviser must accept the first solution that comes to hand” (p. 149).

Teacher characteristics: determined by demographic information in the survey.

Classroom teaching technique: an activity in the classroom which facilitates knowing, doing, or understanding.

Compositional modes: individual composition, paired composition, small group composition, whole class composition.

CHAPTER 2

REVIEW OF THE LITERATURE

Introduction

The body of literature in regards to composition in music education is ever growing. This can be attributed to its inclusion in the music standards of both the US and the UK, and to the emphasis on creativity and creative thinking in current educational practice and thought. Although expanding, especially during the last 5-10 years, the literature which focuses specifically on composition is sparse, with many areas for research still pending investigation. As a result, many of the studies referred to here are not specifically about composition, but are nonetheless relevant to the current study. This is especially true in the area of standards and teacher education.

Studies which focus specifically on composition in music education have focused on elements such as creativity (Auh & Walker, 1999; Kaschub & Smith, 2009; and Mellor, 2008), notation (Auh & Walker, 1999), parameters of task (Kratus, 2001), assessment (Wiggins, 1999) and the use of computers (Emmons, 1998; Gall & Breeze, 2005; Ladanyi, 1995; Mellor, 2008; and Nilsson & Folkestad 2005). Other studies relevant to the current research study include those which investigate the National Standards (Abeles & Horowitz, 1999; Bell, 2003; Byo, 1999; Forsythe, Kinney, and Braun, 2007; Louk, 2002; Orman, 2002; and Riley, 2009), and music teacher education (Adderley, Schneider, and Kirkland, 2006; Hallam, Burnard, Robertson, Saleh, Davies, Rogers, & Kokatsaki, 2009; Hickey & Rees, 2002; and Thornton, Murphy, & Hamilton, 2004). Few studies have focused on the actual state of composition in schools on a wide scale other than Strand's survey of composition implementation in Indiana (Strand, 2006)

and that of Schopp (2006) which focuses on composition implementation among band teachers in New York State. So far as can be determined, no study to date has compared composing implementation and strategies in the UK and US. The following literature review will focus on subtopics in relation to composition in music education in both the US and UK. The fact that the literature can be divided into many subtopics reflects the complexities involved with both the composition process itself, and the implementation of composition in education.

The State of Composition Teaching in the US

Implementation and the National Standards

Although the National Standards for music were conceived with the notion that they would be included in their entirety throughout all types of music classes, research has uncovered that they are not being implemented with consistency (Bell, 2003). Orman (2002) videotaped elementary music specialists in order to discover the amount of time devoted to each of the nine National Standards. Singing, playing instruments and reading and notating were found to be the most prevalent of the standards. Listening and analyzing took 8.7% of class time and all of the other standards comprised less than 5% of the total class time. The standards which require creative skills received the lowest proportion of class time. In an earlier study, Abeles and Horowitz (1999) asked public school music specialists from eight states to estimate the amount of time they spent on each of the nine standards. It was estimated that 40 to 50 percent of time was spent on singing and playing instruments and 11% on reading and notating music. None of the other standards was believed to take more than 7% of instructional time. Schmidt, Baker, Hayes and Kwan (2005) found that general music teachers reported spending only 6% of

instructional time on improvisation and composition. Wang and Sogin (1999) found that teachers overestimated the amount of time they spent on activities when their estimate was compared to video tapes of their teaching. This finding is very important when considering studies which ask teachers to report estimations of class time and could indicate that implementation for composition is even lower than reported.

Two studies which focus specifically on the implementation of composition in music classrooms are those of Strand (2006), and Schopp (2006). Strand (2006) surveyed teaching beliefs and practices related to composition in Indiana. The purpose was to discover if, how and why teachers incorporated composing tasks into their teaching. Results of the survey show that only 5.9% of respondents reported using composition often, 39.8% reported using it sometimes, 19.5% and 23% reported using it rarely and very rarely respectively and 11.5% reported never including composition in their teaching. Schopp's (2006) study of composition and improvisation implementation in band classes in New York State found 41.5% of band teachers included composition. Although this figure seems positive in the light of other studies which report percentage of class time given to composition activities, it should be noted that this figure indicates only how many use composition, not how often or what kinds of activities this pertains to.

A study of the state of music in elementary schools from the perspective of the principal (Abril & Gault, 2006) revealed that "Principals seemed to be aware that music instruction focused on developing listening skills in students...Principals seemed to be less aware that students were composing and creating music in the classroom" (p. 12). This finding could be due to observation and evidence, or to their perception of what

happens in music lessons. In a rank order of *current* and *ideal* learning activities stated by principals, listening came first for both *current practice* and *ideal outcomes* in terms of perceived importance. This is explained by the author by the fact that listening is considered an essential skill in music as well as in most other academic subjects. In the list of current learning outcomes, creating and composing came last, where they remained for *ideal*. In the transition from *current* to *ideal*, performing was demoted from 2nd, to 4th in favor of *relating music to other subjects* and *relating music to culture and history*. Reading and writing music was also demoted from 4th place in *current*, to 6th place in *ideal*. It is interesting that in analyzing the broad educational goals in *current* and *ideal* circumstances, creativity comes first in *ideal* but composition is not considered important. It seems that composition is not valued by principals for its ability to utilize creative thinking skills.

Research investigating the implementation of the National Standards (Orman, 2002; Byo, 1999; and Louk, 2002) suggests that singing, playing instruments and reading and notating are given the most importance, and are therefore the most favorably received by teachers (Riley, 2009). The same research points to composing, improvising and evaluating as being the least favored activities. Louk (2002) found a correlation between teacher attitudes and practice, indicating that those who have positive attitudes towards a particular standard or activity will devote more instructional time to it and vice versa. This has serious implications for the teaching of composition which is cited as one of the least favored and may offer an explanation as to why the rates for composition implementation are so low in comparison to other activities.

Byo (1999) surveyed music specialists of fourth grade classes to discover their thoughts about the viability of teaching all of the National Standards. Composing and improvising were the two components which teachers identified as being the most difficult to implement. A study of pre-service music teachers (Riley, 2009) found that although they felt it was important to implement all of the standards, they felt lacking in training and ability to teach composition and improvisation. It was also found that the pre-service teachers favored composition the least and reading and notation was ranked the highest. This indicates they are well prepared to teach reading and notation. These findings present issues for the provision of teacher training and indicate that new teachers are not being prepared to teach all of the standards equally, which may be one of the causes for composition being neglected.

Music Teacher Education in the US

A survey of music teacher educators and pre-service music students (Forsythe, Kinney and Braun, 2007) revealed a low rating of importance for composing and improvising, with pre-service teachers rating composition and improvisation as the least learnable of behaviors. An earlier survey by Brophy (2002) revealed only 11.39% of teachers felt prepared to teach composition and improvisation as a result of their undergraduate preparation. Ladanyi (1995) offers an explanation for these findings, pointing out that the focus of music education in the US has traditionally been on performance. Teachers are hired on their “ability to produce high quality performance groups...the educational background of secondary music teachers seldom includes more than an introduction to general music education methodologies” (p. 29). Wiggins (1999) states the introduction of the National Standards mean that the role of the teacher must

change in order to accommodate a different focus. “For many years, our image of a good teacher was one who could get students to make music the way he or she wanted them to.” (p. 1). Now the music teacher must possess a wider variety of teaching skills and knowledge. The research suggests that, even with the introduction of the standards, music educator education has not adapted to include this new focus, resulting in teachers feeling unprepared to teach all areas of the curriculum equally.

Adderley, Schneider and Kirkland (2006) found that although college university faculty felt that the methods and theory classes provided at undergraduate level should be sufficient to enable elementary teachers to teach composition, the elementary teachers in the study reported only an average rating in preparing them for this.

The body which oversees music education at the tertiary level, the National Association of Schools of Music (NASM) requires composition of some kind to be included in undergraduate degrees, but leaves to the individual institution the form this takes. It does not require courses in how to teach composition for those that study music education, and suggests that this may be combined with other theory or methods courses. It does however recognize the importance of composition and mentions the inclusion of composition in the National Voluntary K-12 Standards for Arts.

The State of Composition Teaching in the UK

Implementation and the National Curriculum

The introduction of the National Curriculum in 1992 made composition teaching a requirement in the UK. This meant that all music specialists in secondary education and primary generalist teachers had to include composition in their teaching. This mandate, along with other differences between the structure and goals of the music education

systems, has resulted in a far higher rate of composition implementation in the UK than in the US. The differences are reflected in the available research. For example, no studies were found which focus on the implementation rate of composition in the UK - since composition is mandated by the government such a study would be redundant. Research on the state of composition in the UK has instead focused on types of activities and teaching methods. Other literature reveals criticisms of current practice. Odam (2000) for example, expresses strong views about composition teaching, most prominently the belief that there is too much composition in schools and that it dominates curriculum time, taking away from other important activities. He states that composition has become the vehicle for teaching listening and performing (p. 111). It is not the intention of the National Curriculum that any one area should receive more focus, but that all areas should be related and integrated toward the goal of “Developing knowledge, skills and understanding through the integration of performing, composing and listening”(QCA, 2007).

Ofsted is the Office for Standards in Education in the UK. It is the government department which inspects and regulates educational institutions. The Ofsted report from 2009 found that teachers were not integrating the curriculum areas sufficiently. They did not however report evidence to suggest that there was too much emphasis on composition.

Music Teacher Education in the UK

It would seem from the available research that there are similar problems in the UK with regard to music teacher education. Berkely (2001) found that “many teachers feel challenged when teaching GCSE composing, especially those who regard themselves

more as specialist performers than composers, or those who did not study composition at university or at music college” (p. 128). Most have not studied teaching composition at all and have had to work it out for themselves. Other studies (Berkely, 2004; Odena, 2001; Hallam, Burnard, Robertson, Saleh, Davies, Rodgers and Kokatsaki, 2009) have also discovered that a significant number of teachers express low confidence and lack of knowledge in teaching composition. In a study of elementary general teachers, (Hallam, et al. 2009) it was discovered that although nearly all teachers who answered the survey felt confident about teaching in general, only half felt confident about teaching music. Statistically significant was the effect playing one or more musical instruments had on their confidence level.

Pedagogy: How to Teach Composition

One reason for the lack of teacher training in composition teaching may be attributed to the lack of pedagogy. While it is possible to learn how to teach instrumental and choral techniques, as occurs in methods courses in the US, there is no agreed method for the teaching of composition. Composing is a complex process which makes the creation of a single pedagogy which will fit every classroom situation impossible (Fautley, 2004). The other reason people seem to be against a fixed method is because composition is seen as creative activity and having a method may inhibit the creative process (Bosch, 2008).

The demand for resources to help teachers meet the standards in the US has resulted in a number of publications. There are numerous articles in publications such as *Teaching Music* and *Music Educators Journal* in which practicing teachers share ideas about how they incorporate composition. The MENC is obviously making an effort to

help teachers include composition and in 2009 published *Minds on Music, Composition for Creative Thinking* (Kaschub & Smith, 2009). This publication is an extensive resource for teachers and covers all of the relevant issues concerning the teaching of composition. The opinions and teaching ideas in this publication demonstrate a move towards experience, the balancing of process and product, and the nurturing of creativity. Furthermore, the authors describe co-compositional activities: listening, singing, playing instruments, improvising, arranging, and movement, and stress the importance of their integration in the curriculum. This integration of musical activities mirrors the intentions of the National Curriculum in the UK.

Music teachers in the UK have developed certain ways of including composition activities which work for their students, the resources available and meet the requirements of the National Curriculum. The most frequently used mode of compositional activity in the UK is composing in small groups (Fautley, 2005; Odam, 2000).

Compositional Modes

The different ways of working on composition tasks in the classroom can be divided into four modes: 1) whole class, 2) small group, 3) paired and 4) individual. Researchers have concluded that no one mode is better than the others, and that all modes should be included in composition teaching in order to maximize their effects and reach all learners (Odam, 2000; and Wiggins, 1989).

A study examining the processes occurring during group composition at KS3 (Fautley, 2005) concluded that all aspects of the composing process occur during group composition. “Group composing is useful at this stage in the development of autonomous

skills, as it allows distribution of the composing task among multiple individuals, and enables scaffolding of learning to take place as individuals become increasingly competent” (p. 54). In the UK it was Paynter and Aston’s book *Sound and Silence* (1970) which first prompted music teachers to adopt collaborative learning techniques. These techniques aim to maximize limited resources but can create problems with balancing group work with individual learning needs (Odam 2000, p. 111). Although Fautley recognizes the advantages of using group composition, and the majority of teachers employ this mode, there is evidence of problems such as groups wasting time (Odam, 2000; and Ward, 2009).

Odam believes that there is too great an emphasis on group composition in the UK, and states that composition is primarily an individual activity and that the classroom should reflect this with more opportunity for individual composition. He states that the primary reason for incorporating group composition is not educational, but “founded upon an administrative convenience of the classroom, necessitated by poor resources, inadequate accommodation, and driven by political and philosophical convictions that need constant revision and renewal” (Odam, 2000, p. 114). Some of the other problems associated with group work include too much noise in the classroom where there are not adequate practice rooms and the difficulty of ensuring all groups are on task and sharing the work equally. In a survey of pupil’s perceptions of composing activities, Odam found that 86% of students like to work with others, but 56% admitted to coasting and 68% found it difficult to concentrate in the classroom due to the noise from other groups working. Odam found through observation that paired work is more effective than group work in encouraging collaboration and has less of a detrimental effect on creativity (p.

118). This was further emphasized by 79% of pupils stating that they shared the workload more equally when working in pairs. This research outlines the necessity of providing a variety of compositional modes in order to accommodate all learners and the importance of creating an environment conducive to each.

Another issue with teachers relying on group composition throughout KS3, is that it may not sufficiently prepare them for GCSE. Those pupils who take the GCSE exam are expected to be able to compose alone. Odam's solution to this is to create more opportunities for individual composition, with a typical model relating to age and musical development moving from whole class towards independence. Bunting (2002) on the other hand disagrees with Odam's suggestions that *real* composers compose alone, group work does not reflect this, and the ultimate aim should be individual composition. He reminds us that there are in fact many groups of musicians who compose collaboratively and asserts that it is a valid mode of working in the classroom. His solution to pupils feeling "abandoned and vulnerable" (Odam, 2000, p. 26) when expected to compose alone at GCSE, is to adapt the GCSE syllabus to allow for group composition (See *Composition as an Assessment Tool* below).

Creating an Environment for Composition

Composition teaching requires a different approach from that of skills teaching which focuses on teacher direction and has convergent answers.

Children need guidance and support in creating effective compositions. The teacher's primary role is to invite the artful narrative in such ways that children can trust that they will be heard and understood, that is, to let children know they have something worthwhile to say and to help them find a way to say it. (Gromko, 2003, p. 89)

Creating an environment where children feel safe expressing themselves is extremely important if children are to be creative. Many teachers and researchers talk about creating an environment in which there are no “wrong answers” and everyone has something valid to say as being important for the promotion of creativity.

Creativity

A discussion of composition cannot be complete without considering creativity. The importance of creativity in education has been receiving more and more interest as societal and workforce requirements shift in emphasis (Bunting, 2002). One important reason to advocate the inclusion of musical composition in education (and even to advocate the inclusion of music in the curriculum as a whole) is that “composing activities in the classroom are of vital importance in developing these (creative thinking) skills”(p.173). However, as Hickey (2003) reminds us “simply having students go through the activities of composing and improvising does not mean we are encouraging quality creative musical thinking” (p. 31). With this in mind, it is of great importance to consider the types of composing activities teachers are including, and whether they enable creative thinking.

Open and Closed Composition Activities

Types of compositional tasks are often classified as being *closed* or *open*. Open tasks are defined as:

...having no single predetermined outcome but provide pupils with frameworks within which they can engage and develop their own critical thinking skills in a musical context. In our view, exploration in sound, experimentation with pitch and rhythm, musical play and opportunities to work in groups are key ingredients of open learning activities. (Byrne & Sheridan, 2001, p. 177)

By contrast,

...closed learning opportunities offer fewer opportunities for experimentation, sound exploration and creative play. Problems are often formulated in a way that excludes free and original thought, although there may be more than one correct answer. (p. 179)

Often teachers create activities which are too closed, meaning they have too great a number of parameters or rules the students must follow. Hickey (2003) writes that “too often it is assumed that students are only able to work within the strictest parameters and that giving fewer parameters means loss of teacher control. Neither extreme is educational or conducive to creativity”(p. 35). At this point, it is worth pointing out that music educators in the US, beyond those who teach elementary general music, are primarily performance directors who are used to teaching with a high degree of control.

Wiggins states that one reason teachers create closed tasks is because they think it will make the assignment easier. However,

Composing a piece using only sol, mi, and la is as limited in its own way as making up a story that uses only ten spelling words. While these kinds of writing assignments may present certain challenges, they are not creative challenges and are unlikely to result in fine literary works. Students focus on the “game-like” parameters of the assignment instead of the quality of the product or what it will express. In the same way, compositional assignments with restrictive parameters can cause students to focus on the extramusical, nonexpressive aspects of a project, and this can hamper rather than enable or promote the creative process. (Wiggins, 1999, p. 2)

Strand (2003) agrees with this stance, stating that although these types of composition are successful in other purposes, such as facilitating structural transfer, they do not teach the students to compose and result in less interesting products (p. 475).

Nilsson and Folkestad (2005) found that children created music in many different ways. While Hickey (1997) suggests that an open-ended task will result in a more creative composition, they suggest that the teacher should vary their methods so that all

children can make creative music. Bunting (2002) follows in the same vein, suggesting that we think in terms of “composing activities” rather than “composition” and that these activities should take many forms. He describes activities where pupils are given parts of the music, for example a bass line, and they have to compose other parts to complete the piece. Some may believe that activities such as these are less creative or not “composition” if the students are not creating totally original material. However, Bunting points out that

...the copying of a stylish reggae bass-line, and using it as the foundation for a composing activity, might provide a valuable musical experience, and do more to teach pupils something real about the intricacies of this music than asking them to compose on their own. (p. 171)

It may be deduced then, from the evidence available, that a variety of activities are required in order to promote creativity while also achieving other objectives, and that the activities which allow for the greatest element of student creativity are those which balance the number and type of parameters given. For example, Dogani (2004) found that those teachers who used activities “having specific rules but leaving the children to create through a relatively non-prescriptive task, appeared to facilitate children’s composing where creating music became a medium for self-expression and genuine exploration” (p. 275).

Creativity Promotion

The task itself is not the only element which affects creativity. A study of upper elementary students (Auh, 1997) discovered that “the best predictors of compositional creativity were informal music experiences, musical achievement, and academic grades. Compositional creativity was significantly related to informal musical experiences, musical aptitude, musical achievement and academic grades”(p. 6-7). The music teacher

then has a multitude of ways in which to influence compositional creativity, other than through the act itself. In a study of secondary school teachers' views of creativity and composition in the UK (Odena, 2001), teachers described themselves as facilitators and nurturers,

...sometimes just setting up the conditions in which pupils could explore their ideas...Participants suggested that building up an environment where students feel comfortable to play in front of each other and also trying to develop their confidence, was a key point in opening up the creativity of the pupils. (Odena, 2001, p. 10-11)

This may be identified as an area where US performance-oriented teachers who are used to directing students could learn from their colleagues in the UK. An important consideration for music teachers of performance oriented classes is outlined by Mellor (2008). In a study of creativity and computer-based composition, it was noted that pupils with the most formal music training made the most convergent composition. It is therefore possible that performance training may lead to more convergent thinking in music composition and more preconceived ideas of how the music should sound, which could inhibit creativity. Schafer (1965) demonstrates how composing can be creative for groups of instrumentalists when the teacher is skilled in creating the right environment, asking the right questions, and responding to the students' ideas. In the transcriptions of classroom activities he guides students through composing activities while challenging their perceptions about what music is and inviting creative thinking. Many music activities rely on convergent thinking such as performing skills. Including composition and creativity in the curriculum can increase ways of understanding and ways of thinking in music. Berkely (2004) writes "placing problem solving skills at the center of the composing curriculum promotes the creativity, originality, dedication and application of

technique and knowledge required for school students to move towards becoming competent autonomous composers” (p. 258).

Teachers should be cautious about compositional activities which are designed solely for the purpose of assessment. Emmons (1998) believes that music teachers in the US are steering away from creative activities towards those which are more easily assessed in order that they may give themselves value by proving what the students learned. Another consideration in relation to assessment is assessing based on the parameters of the task rather than the creative input (see *Composition as an Assessment Tool*, below).

As well as assignments driven by assessment, notation driven composition tasks can be detrimental to creativity. Wiggins (1999) states that when assignments are visually focused through notation, students often arbitrarily assign durations and pitches within the given parameters. “This is not creating; it is puzzle solving” (p. 3).

Notation

Music literacy has been given a high status in music education in America and is an important educational goal, but it has historically caused great debate. The debate about whether singing should be taught by rote or by note dates back to the singing schools of the 1700s (Mark and Gary, 2007). When, or in fact, whether notation should be taught at all is constantly debated amongst music educators today (Pitts, 2002). Some people believe that learning by rote negatively affects the quality of the music and its educational value while others believe that learning by rote can increase musicality and help to develop aural skills. There are also those who believe that focusing on notation takes away from the musical and artistic experience. Ladanyi (1995) writes,

Music provides, in and of itself, a very immediate experience, an experience that has the ability to transform people and put them in touch with the essence of life. But, the way many music educators treat it (i.e. by placing an emphasis on note reading and the understanding of musical concepts, etc.) they force an intellectual element that is only ancillary to musical intelligence. (p289)

Pitts (2002, p. 29) writes of those who believe that sound should come before symbol (Trotter, 1914; Mainwaring, 1951; and Odam, 1995), that although they all had very different backgrounds and points to make, they all argued for musical experience preceding the learning of notation. This view of sound first, reflects the direction that classroom music education in the UK has taken: putting musical experience over knowledge in terms of priority.

The varied methods for teaching notation, such as the Gordon method, Sukuzi method, Takadimi, counting, and numerous teacher-made variations, point to there being no consensus of opinion among music educators as to how music literacy should be taught. Despite this, music literacy occupies a prominent role in American music education. The system of music education in the UK on the other hand seems to have largely abandoned the teaching of notation for students who do not have private instrumental lessons, and instead uses notational devices such as graphic scores, audio recording and computerized notation. In a study of composing at GCSE level in eleven schools in the UK (Berkely, 2001), only four stated that notation was compulsory, six stated it was optional, and in one notation was not taught at all. It was found that of the schools in this study, the ones who did not require the teaching of traditional notation had students who had less practical instrumental experience. Graphic notation was used more with such students because the teachers did not think it was useful to spend time teaching notation when it was not necessary for the exam, and the students would not use it after

they left school. Graphic scores also allow students to invent systems which are relevant to them.

When children invent their own systems for documenting their music making, they are reflecting on what they believe is salient about their musical experience. In other words, they are creating symbols that represent what is meaningful to them. (Gromko, 2003, p. 71)

Graphic scores then, allow the teacher to see inside the student's creative process and assess their learning.

There have been a number of studies which investigate the use of notation as it relates to composition and the effect different kinds of notation have on the composing process and the final product itself (Auh and Walker, 1999; Berkely, 2001; Brophy, 1996; Strand, 2003; and Wiggins, 1989). Auh and Walker (1999) studied the effect of different notational methods on the compositions of 7th grade students in Korea. They compared compositional strategies and creativity between two groups, one of which used traditional notation and the other graphic scores. It was found that the non-traditional group was more diverse in their use of compositional strategies and showed significantly higher musical creativity. Subjects seemed less inhibited in the composing process through the use of graphic notations, which made the tasks more open-ended.

Berkely (2001) observed that a substantial proportion of lesson time was occupied with correcting errors in written notation, and that it often had a demoralizing effect on the students. This sometimes led to the student giving up and relying on the teacher or a more capable friend to complete and perform their compositions for them.

Strand (2003) also found that notating compositions not only took time away from the creative process but that it also hindered the revision process. It was observed that students considered their composition to be finished just because it had been written

down, and that students were reluctant to make any changes once the notation was complete.

Wiggins (1989) and Brophy (1996) discuss the notation of compositions as a motivating factor, for both engaging in the composing process and developing music literacy skills. Wiggins notes that when elementary students realize that their limited knowledge of notation is holding back their compositions, they are motivated to improve their literacy skills. Brophy, Wiggins and Burns (2002), through their teaching experience, advocate the “publishing” of student compositions in the form of a book or on a wall display to motivate students. However, while it may be motivating for the students to see their composition in print, it is important to remember that this is a musical, creative process and the final desired goal should be its performance.

Goals which relate directly to the acquisition of notation skills are described in Brophy’s 1996 article, *Building Musical Literacy with Composition*. Brophy describes activities where many parameters are given, such as rhythm and ending notes and scales from which notes must be chosen. In these activities the emphasis is on the act of writing rather than creativity, with mention being made of the student’s ability to draw symbols such as clefs. It should be noted that Brophy is not making any suggestions about doing anything other than building literacy, and that closed composition tasks do have a place in music education. However, despite the definition of composition as “making decisions about what sounds to use and how to organize them” (Gromko, 2003, p.75), music educators should still be aware of the need and benefit of including composition tasks which allow for greater creativity.

Notation First, Creativity Second

A number of music educators take the view that notation is a prerequisite, and that composing can only happen once basic notation and other musicianship skills are in place. In an article in *Teaching Music* entitled *Musical Creativity*, Burns (2002) writes that elementary students must have had previous experience with “rhythmic patterns, melodic direction, melodic patterns, tempo, meter, and the G clef” before composing. He also states that “when students can perform and notate their improvisations and compositions, they have reached the Standards for creativity.” Conversely Nilsson and Folkestad (2005) found through an investigation using computers that children were capable of creating music with form and structure without having had any previous musical training in notation or otherwise.

Burns (2002) makes no reference to the revision process and states that compositions may be played by students only once they have been notated. This would seem to further reinforce the finding by Berkely that once students had notated their compositions they were reluctant to revise them. Strand (2006) found that teachers made no mention of the refining or the revision process in a content analysis of examples of typical composition tasks. This may be explained by the finding that 25% of the tasks described used notation as the inspiration and therefore an important element of the final product. Both Brophy (1996) and Burns (2002) present tasks which use notation as the inspiration. This example taken from Burns (2002) is typical of this type of task:

Before the lesson, prepare staff paper with the A-minor scale notated at the top, 4/4 meter shown, and eight measures marked off. Above each measure, mark the rhythms to be used. At measure seven show a repeat sign and first ending. Indicate that the last note in measure eight of this composition must be the key note. (p. 9)

Berkely (2001) also found instances of teachers in the UK believing that notation skills should come first. Those schools which took a more formal approach to composition teaching required both notation skills and for children to have been taking private instrumental lessons for some years before being allowed to take the GCSE. These teachers stated that a certain amount of theory training and notation skills were necessary in order to be able to fulfill the composition requirements of a GCSE in music. Bosch (2008), on her experience as a professional composer working in a school and developing a composing pedagogy, writes:

The student just starting out does not need to know about whole notes tied to half notes in order to have a real experience of composing music, an experience which takes place in the ear and in the body, not on a piece of paper. (p. 50)

Wiggins (1999) observed pupils composing at keyboards in pairs. Part of the assignment was that they were to notate their work. The students began by experimenting with the keyboards and working creatively. However, when they realized that they were not able to notate what they had created, they began to change their pieces to simplify them in order that they could write them down. “Most were unaccompanied, angular melodies – a far cry from the syncopated rhythms and interesting chord progressions they had played before they remembered they had to notate their work”(p. 32)

Wiggins 1999 observed 4th graders composing using xylophones. They were instructed to notate their melody using letter names. When they began this process “the interesting, syncopated ideas were lost” through the painstaking processes of playing each pitch and writing it down. One student could not write down her melody, so it was abandoned (p. 33). It seems therefore that notation can be a significant influence on student creativity and the composition process itself.

Composition as an Assessment Tool

Compositional tasks are often used as a tool for assessment because “well-designed creative experiences enable students to communicate what they understand about music – and allow us to assess their level of understanding”(Wiggins, 1999, p. 1). As Wiggins rightly points out, the nature of the compositional process allows teachers to see the extent to which students understand and can apply concepts. However, the research in this area cautions this since we do not fully understand how students transfer understanding from listening and performance tasks to composing tasks (Strand, 2003). Strand (2003) found that most students need time, attention and repeated experiences in order to successfully transfer skills between modes. This may be truer in US than the UK, since composition tasks are a more regular element of instruction giving the “repeated experiences” and according to the National Curriculum, children are developing the skills needed to compose alongside other skills such as listening and performing.

There are many difficulties associated with assessment in music education, especially those activities which are creative and therefore subjective. There is the debate about whether one should evaluate the process of composition or the final product, or even whether composition should be assessed at all. Gromko (2003) writes:

The composition’s worth cannot be judged according to objective standards imposed upon it by a critic who stands at a distance. Rather the role of the critic (e.g., the teacher or the audience) is to unfold the composition’s layers of meaning in consultation with the child. (p. 73-74)

Hickey (2003) believes that “not all creative work should be evaluated – or even heard-by the teacher”(p. 45). “Music teachers should not always approach composing as a graded activity. Research clearly supports the notion that the prospect of evaluation or teacher surveillance often squelches children’s intrinsic motivation and creativity.” (Hickey,

1999, p.26). This view is corroborated by Strand (2003), who found that when a rubric was introduced to a class in her study the students “acted as if they were being beaten with a stick. They gave only negative self-evaluations and I had to provide encouragement and give positive evaluations.”(p. 477). The evidence points to careful use of assessment with composition in order not to hamper creativity and motivation. This produces an argument in favor of more teacher training in this area. Hickey (1999) states that teachers in the US are taught how to grade other aspects such as performance, due to the emphasis on performance and the large number of competitions and school’s requirements to give letter grades. Teachers are less used to the intricacies of assessing composition due to lack of training and practical experience in this area.

Another area of difficulty in the assessment of composition is holding the adult as standard. While the Contemporary Music Project (CMP) was significant in increasing creativity and introducing contemporary music to schools, the adult composer was the expert and set the standard. Through this approach the worth of children’s compositions is often devalued.

Goodness in children’s compositions can be determined by describing their compositional processes: the integration of the multiple ways of musical knowing, the expression of the children’s artistic voice (what they want to say and the ways they say it musically). (Gromko, 2003, p. 71-72)

In this way, teachers should be aware of how and what they are assessing.

It is also a danger that the need to assess will shape the assignment and the process of composition. The use of individual composition rather than group composition makes the assessment of individual work simpler, although this should not be the sole reason for using individual composition. The fact that the GCSE syllabi allow for group composition to be submitted, but warn against it due to the possibility of getting a lower

grade, influences teachers in their teaching methods. Assessment should not suggest that group work is inferior “for I would suggest that high-quality group work would not demonstrate a lowly dependence, but rather interdependence, and that this is a truly musical attribute for which they should gain credit”(Bunting , 2002, p. 169-70). Bunting (2002) exclaims that the assessment should be fitting of the knowledge being assessed rather than making knowledge fit the assessment. The constant pressure on teachers to produce grades and evidence of progress can lead to just this. “It becomes necessary to compromise by making important whatever is easiest to assess/evaluate rather than assessing/evaluating those things which are truly important to a subject, then students’ achievements may be trivialized” (Paynter, 2000, p. 5).

This pressure to report letter grades is evident in the US. The UK National Curriculum on the other hand uses attainment target levels rather than grading procedures. This may alleviate some of the problems associated with the assessment of composition and seems to encourage other forms of assessment. Rather than producing letter grades of summative assessment as is prevalent in the US, in the UK Fautley (2004) found a high level of formative assessment occurring during composing activities. Formative assessment is the most appropriate form of assessment for composition, with the emphasis being on process rather than product. Unfortunately, while teachers in the US are required to give certain amounts of letter or numerical grades, this problem is not likely to be resolved.

Composition and Performance

In the US, one of the biggest questions seems to be - Should composition be part of performance classes? There are those who agree with the National Standards, which

imply that composition should be included in every music class, and there are those that believe that only some standards apply to their class. This is evidenced by the percentage of teachers reported by Strand (2006) and Schopp (2006) who do not include composing activities in their teaching.

Those who formulated and approved the National Standards obviously believe that students in performance classes should be composing. “Regardless of specific instructional focus, music composition is an important component of every student’s musical development” (Kaschub & Smith, 2009, p 245). Incorporating composition into performance classes enables students to achieve deeper levels of understanding and ways of knowing music than can be achieved by following directions and learning performance skills (Hickey, 1997). One of the problems for teachers incorporating composition is teacher training, as has been discussed earlier in this chapter.

The high emphasis on performance in the US has produced a huge number of musical performance ensembles who have reached a high level of skill. This emphasis on performance, while having many benefits, can often leave students with technical skills, but little understanding “of anything but how to play through their own individual part, and this is often executed in a technical and not musical way”(Ladanyi, 1995, p. 290).

Composition and performance in the UK has a different relationship. Since all classes are general music, the students bring a wide range of performance abilities into the classroom. There are those who have reached high levels of performance through private lessons and those who have very few performance skills. During the composing process however, Berkely (2001) found that all teachers encouraged the students to explore ideas on instruments. This tends to be the way composition is approached in the

UK, starting with experimentation on instruments, using classroom instruments such as xylophones and other percussion. It is usual for the composer to also be the performer. The only problem with writing for yourself, is that you can never go beyond your own technical ability. If children were taught what instruments can do, they may write more creatively (Berkely, 2001).

Swanwick and Franca (1999), found that through composition, pupils demonstrated a greater musical understanding and quality of thinking than through performance. The performance skills the pupils possessed had a great effect on the compositional process, and enabled pupils to realize their ideas through the skills they had developed as performers. This finding presents a strong case for the integration of performing and composing in music education.

Strand (2003) found that when there were public performances of student compositions the students became more excited about their compositions, rehearsing and revising independently. This outlines the importance of the final product and purpose of the composition being musical rather than a theory exercise which will never be performed.

Composition and Listening

Listening to music is of paramount importance when it comes to composition. When we compose we are drawing on all of our past musical and non-musical experiences. “Composing absent a broad repertoire of listening experiences is composing in a vacuum and therefore, in a real sense, composing in ignorance” (Reimer, 2003, p. 260). Kaschub & Smith (2009, p. 77) state that “music played for students comprises a foundation upon which future composition experiences draw” and stress the importance

of exposing students to quality examples of music from a wide variety of genres. Composition can only benefit from a rich base of previous listening experience.

Listening as it relates to composition not only occurs with the listening to examples of adult composers. Listening is also required during the composing process in order to select and eliminate ideas. In the context of the classroom, students will also be listening to each others' work. Bosch (2008) states that listening to your own composition is a different and valuable experience. Having asked other composers about their experiences on hearing their compositions, Bosch received the same response from all, that "hearing one's own music has an impact on one that is distinct from the experience of hearing music created by other people" (p.11).

Composing with Computers

With the constant advancement of technology, children and young people have easy access to music through personal CD players, mp3 players, computers and the internet. Music related games and other technological activities are also readily available. Technology has revolutionized many aspects of our lives and composition is not unaffected. Computers bring many benefits to the composing process and many professional composers have adopted them as a preferred method of working. Odam (2000) writes that "Schools where practice is good in the use of ICT (Information Communication Technology) display remarkable results in composing" (p. 116).

The benefits of using computers seem to be wide and varied. Gall and Breeze (2005) noted the usefulness of the ability to save work which enabled the pupils to record what they had been working on, rather than having to remember it from week to week. It also allowed pupils to create longer, more extended compositions than those not using

computers. Other benefits noted were that the “technology allows pupils to make music that is culturally relevant to them” (p. 427) and enables them to create for instruments they don’t have access to or know how to play. This second advantage to the composition process has also been noted by Berkely (2001). Furthermore, Gall and Breeze observed that pupils were able to discuss work in pairs while the music was playing, which is not possible when composing in groups where the composers are also the performers.

The use of technology in composing allows for equal opportunities for all pupils regardless of musical training or experience, which also allows for differentiation (Berkely, 2001; Gall and Breeze, 2005; Hyo-In Kim, 2000; Ladanyi, 1995; Mellor, 2008). However, as Ladanyi (1995) rightly points out, “the technology cannot compensate for a lack of musical insight or theoretical background, but it can be a great aid for transmitting musical ideas from inside the human brain into an acoustic realization”(p. 43). Mellor (2008) identifies the advantage for those pupils who were not trained musicians, “using *Dance eJay* not only opened up a possibility for seeing themselves as a musician with music technology as the main instrument, it also opened up the possibility to see themselves as a musician” (p. 469).

Refining

Since computers solve some of the technical problems of composition such as notation, more time is available for revision and reflection. The process of changing and editing is far quicker and simpler on the computer than when using traditional hand written notation. Emmons (1998) states that Carmichael, Barnett, Higginson, Moore and Pollard (1995) found that students were more likely to express, revise, or refine ideas when using computers. Although this was a multi subject study and not a music study, it

corroborates findings by Mellor (2008) in a study of secondary school computer-based composition which found that computers help children to refine their work.

Creativity

In a study investigating the effects of the computer program *Dance eJay* with secondary pupils in UK on creativity, originality and identity (Mellor, 2008), it was found that “creativity occurred within *all* the composing responses regardless of the participants’ musical backgrounds and of their prior experiences of formal instrumental music tuition” (p. 467). This further emphasizes the finding that using computers results in equal opportunities for all pupils as well as underlining that there is a positive effect on creativity levels.

Motivation

Another benefit of using technology is its ability to motivate students. Emmons (1998), Hyo-In Kim (2000), Ladanyi (1995), Mellor (2008), and Ward (2009) all found using computers for composition was highly motivating for pupils. Not only the equipment in and of itself, but the immediacy of playback, professional sounds, and the ability to print the score all contributed to computers being a strong source of motivation.

Challenges to Composition

As exemplified in the literature, composition is a complex activity the success of which is dependent on many interacting variables. In order to incorporate composition successfully in the classroom, the teacher must overcome many obstacles. Strand (2006), in an attempt to discover reasons why teachers do or do not use composition in the US, identifies challenges to the implementation of composition as being “competing course goals, time, class size, teaching load, and teachers’ personal beliefs about the value of

composition”(p. 155). Challenges to composition in the UK have been identified as being mixed ability groups, having to produce a final piece of work for the exam, the transition from group to individual composition, students wanting to create beyond their technical musical ability, budget, equipment, accommodation (Berkely, 2001), and classroom noise (Odam, 2000)

Fifty-three percent of teachers who responded to Strand’s survey indicated that they did not include composition due to there being too many other learning activities. This indicates that for these teachers other activities take priority, and that composition is not seen as important in relation to them. The second most common reason cited was lack of access to technology (28.2%) followed by there not being enough instruments (26.5%).

Teachers’ personal beliefs are also an important consideration in light of the correlation between teacher attitudes and practice (Louk, 2002).

Many music educators argue that they are not composers, and so, therefore, cannot teach composition. They continue to think of the ability to compose as a special gift and cannot imagine how anything other than a large standard compositional form could be considered a legitimate form of composition. (Ladanyi, 1995, p. 293)

In response to lack of resources, Rusinek (2007) found group composition in a Spanish secondary school to be successful, even in an environment without access to enough instruments or available spaces.

The issue of noise is one which is recurring and various solutions have been offered.

In a music room, more than one group or individual working on a composition ‘spoils’ the canvas of the others by the sounds they make. This has been one of the most significant practical issues which teachers have had to solve...our advice is to stop trying to adapt completely unsuitable and inadequate accommodation

and resources to small group work and to teach more whole-class lessons. (Odam, 2000, p. 117)

Alternative solutions include the use of computers and using spaces outside of the classroom. While this creates further issues of classroom management and monitoring of students, it is common practice to find groups of children working on compositions in hallways and closets in UK schools.

It seems much work is still to be done to encourage and equip teachers to incorporate composing tasks into their teaching. While there are examples of teachers overcoming the problems stated above, they require creative thinking on the part of the teacher along with increased knowledge of the composition processes in order to be successful.

Discussion

Research highlights that music teachers in the US and UK feel unprepared to teach composition in relation to other skills and activities. It seems that there are issues with teacher education in the US including composition to enable teachers to teach and feel positively towards all of the National Standards equally. The traditional focus on performance aspects of music and the fact that composition teaching is not mandated by NASM leads teachers to viewing composition less favorably than other standards. Until composition teaching is mandated by NASM colleges and universities are not likely to include it in a systematic way and teachers will continue to be unprepared.

Elementary teachers in the UK need more training in music teaching as a whole to enable them to implement music teaching with confidence and skill. The UK has an advantage over the US in that the teaching of composition is mandated by the government through the National Curriculum and teaching and schools are monitored by

Ofsted. In the US the National Standards are voluntary and although State Standards are mandatory, music teachers are very often left to their own devices and answerable only to their principal. Since music is not assessed beyond weekly school grades, there is no pressure on teachers to include composition

Recent publications in the US show a move towards the UK methods of incorporating composition: experimentation valuing process and product, and integrating musical activities. However, as far as can be established from the research available, as yet this does not seem to have been put in to practice.

In terms of how composition should be taught, the research seems to indicate that a wide variety of procedures should be employed to ensure all pupils and types of learning and understanding are catered for. No one mode of composition was found to be more effective than the others, and a combination of open and closed activities are suggested for different purposes and levels of creativity.

Notation proves to be somewhat of a complication to the compositional process and product. Research suggests on one hand that notation may inhibit creativity, although on the other may also serve as a source of motivation. The UK and US are likely to have differing issues with notation since the US has traditionally been very notation centered due its necessity in the heavily emphasized performance aspect. The UK on the other hand has become more focused on sound first, symbol second. This can effect composition in two ways, either allowing for greater creativity due to more freedom to experiment, less preconceived ideas and constraints, or it can impede the composition process when students lack the skill to notate what they want to compose. The use of

notation also has the ability to both motivate (through publishing of scores) and demoralize students who lack skill in this area.

Assessment also has the ability to greatly affect student composition. Teachers must use assessment with great care as it can have significant effect on creativity and motivation. The greater use of formative assessment in the UK may be an area for development in the US. Teachers should beware of letting the need for assessment lead to task creation and influence the compositional process.

The high emphasis on performance in the US may lead to a lack of instructional time for composition. However research suggests that performance skills can have a positive effect on composition and a strong case is made for the integration of these areas. This is possibly an area where the UK could learn from the US, seeing as many students in the UK lack performance skills which hold them back in composing.

Many issues with composition and the use of computers arise from the literature. The research points to computers bringing many benefits to the composing process. The UK seems to be making far greater use of available technology and teachers are using it in creative ways to solve some of the problems inherent in classroom composition. The need in the US is demonstrated by the number of teachers in the US who state that they would include composition activities if they had access to technology.

Implications for the Present Study

The purpose of this study is to determine and compare the status of composition as a teaching tool in the US and UK. It is envisaged that results from this study will augment existing research in generating a more complete picture of current practices in

the US and UK. Findings from this research will be considered in the light of previous findings in order to draw conclusions which may benefit practice in both countries.

CHAPTER 3

METHOD

The purpose of this study was to determine and compare the status of composition as a teaching tool in the US and UK. The intention being that through investigating the status of composition teaching and the attitudes of teachers towards composition, strengths and weaknesses in the music education systems of both countries can be identified and solutions which may be of mutual benefit may be proposed.

Participants

The target population for the US survey was music teachers in the states of Alabama, Florida, Georgia, North Carolina, South Carolina, Louisiana, Mississippi, and Tennessee. These states were chosen for their physical proximity, similarities in music education practices and membership of the Southern Division of the MENC. The targeted music teachers were teaching any age level, from Kindergarten through to 12th Grade, and teaching any aspect of music education included in the National Standards or individual State Standards. This includes general music classes and performance ensembles as well as a range of other classes such as music appreciation and theory.

The target population for the UK survey was music teachers of any age level within the National Curriculum through to G.C.S.E. and A level. This age range corresponds roughly with that of the US K-12. Since the education system in the UK has general primary teachers teaching music in most schools, it was necessary to include these teachers in the target population although they may not be music specialists.

In order for the data gained from the two countries to be reliable and comparable, it was estimated that the number of participants from each country (*N*) should be at least

150. It was not possible to randomly select participants since participation in the research project was entirely voluntary. The participants did not receive remuneration, neither was there any cost involved for participation. The final number of participants after removing those which were incomplete was UK $n=117$ and US $n=192$, total $N=309$.

Consent

Each potential participant received an email containing the consent form and a link to the survey. The email consent explained the purpose of the study and that participation was voluntary. It explained that all information provided would be kept secure with Secure Socket Layers encryption technology and that their name and email address would not be recorded unless they decided to give it voluntarily in order to participate in the follow-up interview. It was also explained that they would not be identified in any way in the reporting of results.

Participant Recruitment US

State divisions of the MENC were contacted in the eight target states requesting that they send a survey link to their members. Due to most state's inability to cooperate with this study, the researcher contacted individual divisions and districts within the state organizations. These divisions were the Band, Orchestra, Vocal and Elementary associations which are connected to each state's music association. Some of these divisions post their member's email addresses in a database on their websites. In these cases it was possible to send an email to these teachers directly through Survey Monkey. It was from these email lists that the highest response rates were received. Where it was not possible to obtain individual email addresses, a request was sent to association officers, some of which sent the email on to their members.

Participants were also recruited using personal contacts and current and previous students of the University of Miami. These participants were emailed the consent script and a link to the survey, which they forwarded to their own personal contacts in the eight targeted states.

A large response rate from band teachers (due to the availability of email addresses) prompted the researcher to attempt to recruit a larger number of elementary and choral teachers. This was done through the websites of American Choral Director's Association, Early Childhood Music and Movement Association and the Orff-Schulwerk Association.

Participant Recruitment UK

Most participants in the UK group were recruited through the researcher's personal contacts through her teaching experience in the UK. These personal contacts then sent the link on to their friends and colleagues. The second largest group recruited, were those who responded to a link on the website *Teaching Music*, a professional networking site run by the National Association of Music Educators (NAME), where it is possible to share teaching resources and ideas. The researcher posted invitations in the form of a weblink to every teacher of secondary or primary age groups (about $n=600$).

To improve the response rate among primary teachers, solicitations were sent to individual schools from online directories. Since it was not possible to contact the music teacher directly, this process was reliant on the school office forwarding the email. This strategy produced a poor response rate. It is impossible to determine a total response rate for either country, since recruitment involved both the sending of individual emails and the forwarding of links to be further disseminated. It is possible, however, to determine

the response rate from the individual emails sent and possible to report the number of responses received due to web links.

Response Rate

In the UK, 67 emails were sent to individuals through Survey Monkey, to which 9 people responded, giving a response rate of 13%. The links emailed to professional organizations and friends and colleagues of the researcher in the UK, which had the possibility of being further disseminated through forwarding, produced $n=75$ responses. The link posted on the Teaching Music website produced $n=39$ responses giving an estimated response rate of 6.5% (approximately $n=600$ invitations were posted).

In the US 1788 emails were sent through Survey Monkey, of which 127 bounced. From those which reached the potential participants, 149 responded, giving a response rate of 9%. The links sent to professional organizations, friends and colleagues produced 75 responses.

From the responses received ($N=364$), 55 had to be removed from the final population due to incomplete responses or lack of suitability for this research (for example, college teachers, private music teachers and those teaching outside the geographical area specified). These people obtained links to the survey through email forwarding.

Responding Participant Personal Demographics

Table 1 shows the demographic characteristics of both the UK and US sample, as well as the combined demographics of both groups.

Personal Demographics of UK Sample

The UK sample consisted of 117 teachers, of which 62% were female. In terms of level of education, 52% reported having a Bachelors degree in music, and 28% a Bachelors degree in another subject. 18.8% had a Masters degree (not necessarily in music) and 9% a PhD. In terms of teaching experience, the largest numbers of participants fall at the extremes of the scale, with 26.5% having only 1 to 3 years of experience, and 35.9% having 15 years or more. In terms of composition experience, 14 teachers (12%) reported being professional composers, 33% stated they composed for their students and 59% that they arranged music for their students. The amount of non-composing teachers in the UK sample is 27.4%. A high number (45.3%) of teachers report having training in composition since their degree.

Personal Demographics of US Sample

The US sample consisted of 192 teachers, of which 57.8% were female. In terms of education level 41.1% reported having a Bachelors degree as their highest level of education, and 51.6% reported having a Masters degree. In terms of years teaching, the US sample is skewed towards the upper end of the scale, with 46.4 reporting 15 years or more of teaching experience. In terms of composition experience 8.3% were professional composers, 27.1% compose for their students, and a high 64.6% arrange music for their students to play. This could be due to the large number of performance classes. The amount of non-composing teachers in the US sample is 21.9%. Only 20.3% of teachers reported having post-degree training in composition.

Table 1
Personal Demographic Characteristics of Participants (N = 309)

<i>Characteristic</i>	U.K.(n = 117)		U.S.(n = 192)		Total(N = 309)	
	<i>N</i>	<i>%</i>	<i>n</i>	<i>%</i>	<i>n</i>	<i>%</i>
Gender						
Male	44	37.6	81	42.2	125	40.5
Female	73	62.4	111	57.8	184	59.5
Highest Education Level						
No degree	0	0	1	.5	1	.3
Degree in other subject	33	28.2	3	1.6	36	11.7
Bachelors with music	61	52.1	79	41.1	140	45.3
Masters	22	18.8	99	51.6	121	39.2
Phd	1	.9	9	4.7	10	3.2
Teaching Years						
1-3	31	26.5	25	13.0	56	18.1
4-6	15	12.8	30	15.6	45	14.6
7-10	16	13.7	26	13.5	42	13.6
10-15	13	11.1	22	11.5	35	11.3
15+	42	35.9	89	46.4	131	42.4
Composition Experience						
Professional Composer	14	12	16	8.3	30	9.7
Comp. for students	39	33	52	27.1	91	29.4
Arrange for students	69	59	124	64.6	193	62.5
Comp./arr.for recreation	36	30.8	56	29.2	92	29.8
Non-comp./arr.	32	27.4	42	21.9	74	23.9
Composition Training						
Comp. as part of degree	78	66.7	140	72.9	218	70.6
Courses in comp. pedagogy	21	17.9	27	14.1	48	15.5
Training since degree	53	45.3	39	20.3	92	29.8

Note. Percentages do not add up to 100 in Composition Experience and Composition Training.

Comparison of UK and US Personal Demographics

Differences between the two populations can be observed in the area of Education Level. 51.6% of the US population has a Masters degree, in comparison with 18.8% in the UK. This indicates that it is more common for educators in the US to continue their

education beyond a Bachelor's degree than in the UK. The higher number of participants with a Masters degree rather than a Bachelor's may also be due to their empathy with music education research projects and interest in the furthering of the music education profession. The high percentage of UK participants with a degree in a subject other than music can be accounted for by the fact that general education teachers were included in the target population in the UK since they are responsible for teaching music to their classes.

In terms of teaching experience, although there are a greater proportion of teachers in the 1-3 years category (26.5%) in the UK than in the US, and 46.4% of US teachers fall into the most experienced category, a significant difference was not found between these groups ($\chi^2(4, N=309) = 6.238, p = 0.18$).

The difference in composition experience (see Table 2) between the two countries was also found to be non-significant ($\chi^2(4, N=309) = 1.773, p = 0.777$). When the categories were weighted according to experience (professional composer = 4, non-composer = 0), the mean for the UK sample was 2.99 and the mean for the US sample was 2.73, indicating that the teachers in the UK sample are slightly more experienced composers.

Table 2
Composition Experience

Country	<i>Composition experience</i>		
	<i>n</i>	<i>M</i>	<i>SD</i>
UK	116	2.99	2.64
US	192	2.73	2.50

A significant difference at the 0.05 level was found between countries in relation to composition training ($\chi^2(2, N = 309) = 8.175, p = 0.0169$). A higher percentage of UK

teachers have had training in composition pedagogy and have received training post-degree. The reason slightly less UK teachers report composing as part of their degree could be due to the A level course (which includes composition) being roughly equivalent to the first year of a music degree in the US despite being part of secondary rather than tertiary education.

Teaching Demographics

Teaching demographics are presented in Table 3. The seven US states included in this study were combined to form 3 categories in order to create more equal groupings of participants since response rates between states varied so greatly: the Carolinas (NC and SC), the South (GA, LA, MS, and TN), and Florida. Geographical areas of the UK were also combined to form three groups conforming to the commonly accepted divisions of the North, the South and the Midlands.

Table 3
Teaching Demographic Characteristics of Participants (N = 309): Characteristics

<i>Characteristic</i>	U.K. (<i>n</i> = 117)		U.S. (<i>n</i> = 192)		Total (<i>N</i> = 309)	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Geographical area						
FL			100	52.1	100	52.1
South			46	24	46	24
Carolinas			46	23.9	46	23.9
Southern England	93	79.5			93	79.5
The Midlands	16	13.7			16	13.7
The North of England	7	6.0			7	6.0
Music Specialist/Coordinator						
No	23	19.7	54	28.1	77	24.9
Yes	94	80.3	138	71.9	232	75.1

Note. *South* includes: Mississippi, Georgia, Alabama, Louisiana and Tennessee.
Carolinas includes: North and South Carolina

Teaching Demographics of UK Sample

The geographical area in the U.K. with the highest number of participants is the South of England. This can be accounted for by the researcher's personal contacts in this area.

Teaching Demographics of US Sample

The geographical area in the US with the highest number of participants is Florida, this can be accounted for by the researcher's access to contact information in this state and the willingness of participants to participate in research at a University with which they may be familiar. Florida accounts for 52.1 percent of the U.S. population in this study. The percentage of certified music specialists in the US sample is just 71.9%

Comparison of UK and US teaching demographics

It is surprising that the UK has a higher percentage of music specialists than the US, given that general education teachers are included in the UK sample. Table 4 shows which classes the participants in each country indicate that they teach. Because many teachers in both the US and UK teach multiple levels or types of class, combined group percentages are reported along with each individual class type in each level. For example, a music teacher in the US may teach elementary band and elementary general music, or a high school teacher may teach chorus, music appreciation and theory. Where teachers reported teaching other classes such as keyboard or guitar, there were not sufficient numbers to form a separate category and in most cases those teachers taught classes that fitted into the more traditional categories of general music, chorus, band and orchestra.

Table 4
Teaching Demographic Characteristics of Participants (N = 309): Classes Taught

Country/Level/class Category - Sub-Category	U.K. (n = 117)		U.S. (n = 192)		Total (N = 309)	
	n	%	n	%	n	%
UK (all)						
FS	15	12.8			15	4.9
KS1	24	20.5			24	7.8
KS2	42	35.9			42	13.6
UK Elementary	51	43.6			51	16.5
KS3	64	54.7			64	20.7
GCSE	59	32.5			59	19.1
GCSE & A level	62	53			38	12.3
US (all) all levels						
Band			83	43.2	83	26.9
Chorus			87	45.3	87	28.2
Orchestra			17	8.9	17	5.5
Performance Groups			165	85.9	165	53.4
Non-Performance Groups			125	65.1	125	40.5
US Elementary						
General			80	41.7	80	25.9
Band			17	8.9	17	5.5
Chorus			42	21.9	42	13.6
Orchestra			7	3.6	7	2.3
Elementary combined			94	49	94	30.4
US Middle School						
General			25	13	25	8.1
Band			40	20.8	40	12.9
Chorus			27	14.1	27	8.7
Orchestra			8	4.2	8	2.6
Middle School Combined			71	37	71	23
US High School						
Band			57	29.7	57	18.4
Chorus			32	16.7	32	10.4
Orchestra			5	2.6	5	1.6
Theory			29	15.1	29	9.4
General			1	.5	1	0.3
Music Appreciation			3	1.6	3	1
High School Combined			84	43.8	84	27

Note. Percentages do not total 100% because participants could select multiple sub-categories

Measure Development

The most effective way to gather a broad spectrum of information about current teaching practices in the two countries was to use survey research. The current widespread use of technology and the internet by teachers made the use of an online survey tool the most practical for ease of use, cost effectiveness and the ability to reach a wide range of potential participants through various groups and organizations. Teachers are using email more and more as a primary form of communication within and between schools and to communicate with teaching organizations. In order to get more specific information from teachers there was an option for teachers to agree to more in-depth interview questions based on their responses. This follow-up interview was in the form of an email.

Measure: Composition Implementation Questionnaire (CIQ)

The CIQ survey was developed (see Appendices C and D) based on that used by Strand (2006) (see Appendix B) and the research questions of the current study. The survey was divided into three sections: *Demographics*, *Classroom Practices*, and *Composition Implementation*. Strand's survey was slightly different, with the three sections being: *Demographics*, *Composition in the Classroom*, and *Types of Composing Activities*.

Demographics

All of Strand's questions in the demographic section were used in the CIQ, except for question four: *Do you teach anything other than music?* The researcher did not believe that this question was relevant to the current study. The CIQ included additional questions in the *Demographic* section in order to get a more detailed view of the sample.

Type of school and school enrollment number, degree earned and university attended were included. Questions to determine the subject's level of experience in teaching composition, and their own personal compositional experience as well as their feelings of competency in teaching composition were added to the demographic section. In addition to the question *Are you currently certified as a music specialist?* the CIQ added *What was your route to teacher certification?*

The questions in the demographic section of the survey were comprised of mostly *yes* or *no* or multiple choice responses. Question 14 is the only one in this section which asks for an opinion: *How proficient do you feel in teaching composition?* The responses to this question are based on a four-point Likert scale.

Classroom Practices

Strand's questions referring to National Standards and State Standards were included in the *Classroom Practices* section of the CIQ and combined to form a single question with multiple choice responses.

Additional questions in the CIQ also include classroom set up and access to practice rooms, since some classroom environments seem to be more conducive to composition activities and lack of space has been cited as a reason for not using composition. It is also useful to have available practice rooms for students to work on group composing activities, since one of the problems teachers cite with composing tasks is too much noise in the room (Odam, 2000). Questions 17 to 24 seek to determine access to and use of technology, as well as teacher competence in using it. The researcher included this because it was thought that use of technology would differ by country and may also be a predictor of successful composition implementation, since the literature

shows that technology has the potential to increase or facilitate the use of composition in the classroom.

Composition in the Classroom

Strand's question 8: *Do you use composition tasks in your music classrooms?* *very often, sometimes, rarely, very rarely, never*, was altered slightly, as were the Likert scale responses to: *How often do you use composition tasks in your music classrooms?* *very often, often, sometimes, rarely, never*. The researcher chose to keep the five point Likert scale, but allow further differentiation between "very often" and "sometimes" by adding "often" and omitting "very rarely." The researcher chose to do this in order to cater for the UK sample, which it was predicted would fall mostly in the upper range of this scale.

The CIQ used Strand's reasons *for* and *for not* using composition, adding only the option *I don't use composition tasks* in the *reasons for* question. This was mostly due to the prediction that some teachers would not use composition and the format of the question on Survey Monkey forces the participant to choose an option before moving to the next section of the survey. Those participants who did not use composing tasks in Strand's study, did not complete this question, or the following questions in the survey.

Strand's study asked the participants, with which age groups they used composition. The CIQ goes into more detail, asking with which classes and age groups the teachers use composition in relation to the classes they teach.

In determining types of composing activities, Strand's survey asks for goals and examples of tasks in the form of an open-ended response. These questions were retained in the CIQ. In addition, the CIQ asks for the frequency of individual, paired, small group

and whole class composition activities, as well as recording strategies used (notation, graphic scores, audio recording etc), since notation was identified in the literature review as being an influencing factor.

In order to determine the level of emphasis composition is given in relation to other standards, questions 34 to 36 ask teachers to indicate the level of emphasis for each area of the curriculum for each of the classes they teach on a four point Likert scale (major emphasis, minor emphasis, occasionally included, not included). A four point scale was used in order that teachers did not choose the middle option. The researcher categorized each curriculum area using the National Standards and the National Curriculum. Since relating music to other arts is not a separate section in the National Curriculum, this Standard was omitted to allow for comparison between the two countries.

The final question asked the participant whether they would agree to participate in a follow-up questionnaire and to provide contact details to do so. This reflects the two-part design of the Strand instrument.

Modifications by Country of the CIQ

Two separate surveys needed to be developed using appropriate language for each country involved in the study (CIQ:US and CIQ:UK). Since the two education systems differ in structure and descriptive language, the development of two parallel instruments was necessary for ease of use and to provide more accurate results. For question two, *Type of School* the options for each country had to reflect the structure of the education system in each country. Additionally, the term *Public* refers to state schools in the US

and to private schools in the UK. Other questions that were changed to take into account the differences between countries were:

Q9 the term *Continuous Professional Development* was used with the US survey, whereas in the UK the term *In-Service Training* is commonly used.

Q10 the term *Certified Music Specialist* was used in the US version and *Music Coordinator* in the UK.

Q11 uses *Teacher Certification* for the US and *Qualified Teacher Status* for the UK.

Q26 *What does your school use to develop the music curriculum?* was used in the US version, but in the UK, since the use of the National Curriculum is mandatory, it was not appropriate to ask if they base their teaching on the National Curriculum. Instead it was asked: *Which examination boards and/or published schemes of work do you use?*

Q27 and Q28 the options for classes taught reflect the differing structure of the education system in each country.

Pilot Study

The measure was piloted by Music Education graduate students at the University of Miami ($n=4$), and by personal contacts in the UK ($n=4$) in order to test for language and content errors, as well as for technical problems with the web-based instrument. The pilot participants indicated that the survey took a minimum of ten minutes and a maximum of 20 minutes to complete. Although the survey is long in terms of the number of questions ($Q=29$) they are mostly multiple choice answers that do not require opinions.

This shortens the time needed to complete all three parts and increases the chances that participants will complete the survey in its entirety.

Administering the Survey Instrument

Survey Monkey was used to administer both versions of the survey. Both versions of the CIQ were uploaded to SurveyMonkey.com. The professional subscription to SurveyMonkey.com is \$200 per year with Secure Socket Layers (SSL) adding a further \$100. The researcher chose the professional subscription rather than the free subscription because the former allows for unlimited responses and allows more freedom in the format and design of the survey itself. Survey Monkey employs multiple layers of security to make sure that the account and data remain private and secure. They conduct daily audits of security, and the data resides behind the latest in firewall and intrusion prevention technology. SSL technology was added to the account in order that the data was collected in a totally encrypted environment. All data collected was kept completely confidential. Once the data was collected on Survey Monkey, it was downloaded and stored in password protected files.

Survey Monkey allows the researcher to invite potential participants through uploaded email lists or by generating a link which can be used by multiple participants. The researcher used a combination of both to accommodate the different methods of recruiting employed. On receiving the email invitation, potential participants either agreed to complete the CIQ by clicking on the link to take them to the Survey-Monkey website, or they did not agree to participate. Those who received an email direct from the Survey Monkey website also had the option to opt-out of future solicitations. In this case they were not included or contacted again.

Due to the labor intensive process of recruiting participants, the survey was kept open online for just over one month rather than the planned two weeks. This decision was made in order to recruit as many participants as possible in order to give more reliable and useful data.

Measure: Follow-up Email

Participants who agreed to the follow-up portion of this study were sent an email with open ended questions. Four sets of questions were designed based on those used by Strand (2006) (See Appendices E and F): Non-composing US; Non-composing UK; Composing US; and Composing UK. The researcher chose not to personalize each email, as was done by Strand, by stating the reasons they gave for, or for not, using composition tasks due to time constraints and volume of emails.

Participants were sent one set of questions depending on their answers in the survey. Since only 6 teachers in the UK group reported never using composition, the researcher decided to send the non-composing questions to those who reported using composition infrequently and/or reported feelings of very low proficiency in teaching composition. These criteria were also used when sending emails to the US participants. For this reason the wording was changed from Strand's version: *If there were training, assistance, or materials available, would you use composing in your classroom, to include the words more often.*

Thirty-eight emails were sent to UK participants and 38 to US participants. Twelve participants from the UK responded and 9 participants from the US responded. This gave an overall response rate of 27.63% as shown in Table 5.

Table 5
Response Rate for Follow-up Email

<i>Question set</i>	Email sent n	Responded N	Response rate %
UK Composing	30	9	30.00
UK Non-composing	8	3	37.50
US Composing	10	3	30.00
US Non-composing	28	6	21.43
Overall	76	21	27.63

Validity and Reliability

In order to establish content validity, the survey was constructed using a table of specifications (see Appendices K) thus assuring appropriate coverage of the desired content. The survey was designed in relation to the research questions of the current study, a previous survey instrument by Strand (2006), and the findings of the literature review. Questions were formulated around the National Standards and National Curriculum and reflect the music education system of each country. This resulted in the development of two parallel surveys which were modified according to country. The parallel design of the two survey instruments enables direct comparison between the US and UK samples.

Reliability for the whole instrument cannot be determined through inter-item reliability due to its multidimensional nature. Although demographic sections of this survey were not appropriate for reliability analysis, Likert-style questions were analyzed giving a Chrombach's Alpha of .854.

Data Analysis

The data collected from the survey were stored electronically by Survey Monkey and downloaded into Excel spreadsheets. The researcher organized and coded the data

and removed incomplete or irrelevant participant responses before inserting the data into Statistical Packages for the Social Sciences (SPSS). Descriptive analysis of the survey responses was conducted to establish distribution characteristics relevant to the research questions.

Research Question One

In order to discover how common the teaching of composition is in American and British schools, the researcher coded the answers to questions 27 (*Which classes do you regularly teach?*) and 28 (*With which classes do you use composing tasks?*) into separate variables for each possible response to yield sets of yes/no data. Variables were combined in order to form larger groups which could be compared by country. Frequencies were generated for each variable to determine in which classes or groups of classes composition teaching was occurring for descriptive analysis. Chi Squares were calculated between comparison groups. Comparison groups to compare the US and UK were formed according to age range. The UK sub-groups of Foundation Stage, Key Stage 1 and Key Stage 2 were combined in order to form a variable which could be compared with the US elementary group. The US elementary group consisted of both general and performance classes. The UK sub-group Key Stage 3 corresponds roughly to the US age group *middle school* (see Figure 1). Again, all types of class, performance and non-performance were included in the middle school group. US high school classes were combined in the same way in order to be comparable with the combined UK groups GCSE and A level. For further analysis, the groups were split into their component parts in order to discover more patterns and relationships. Chi Squares were also calculated between US performance and non-performance groups.

An independent samples *t*-test was performed on the whole sample to determine differences in composition use between the countries. The variable for composition use was created by multiplying the frequency of composition by the level of emphasis given to composition.

Research Question Two

In order to determine how composition compares to other classroom activities in American and British schools in terms of instructional time, variety, and emphasis, research question two was divided into three sections:

- a. How does composition compare to other classroom activities in American and British schools in terms of instructional time?
- b. How does composition compare to other classroom activities in American and British schools in terms of variety?
- c. How does composition compare to other classroom activities in American and British schools in terms of emphasis?

Instructional time was determined by the question *How often do you use composition tasks in your music classrooms?* The responses for this question were a five-point Likert scale. Means were calculated for the three main comparison groups used in RQ1: elementary, middle school and high school. In addition the non-performance and performance classes in the US were compared. Chi Squares were also performed based on the percentages of the Likert scale responses. Percentages of Likert-scale responses were reported in order to compare with results of a previous study (Strand, 2006).

Variety was determined using data from question 32 (see Appendix C) which asked how often teachers used individual, paired, small group, and whole class

composing activities. Responses were calculated based on a five-point Likert scale. A Multivariate Analysis of Variance (MANOVA) was conducted on the data to examine differences by country.

Emphasis was determined using the survey question: *What level of emphasis do you give the following experiences in classes you teach?* Participants were given the opportunity to indicate the level of emphasis for 3 different classes and to indicate to which class they were referring. In order to analyze the data in SPSS, the researcher coded the class names so they may be easily identified for comparison. Where the data was missing and could not be determined by the participant's responses to other questions, they were labeled *other*. The data for emphasis was combined vertically in SPSS which yielded $n = 243$ separate classes for the UK and $n = 408$ classes for the US, giving a total of $n = 651$. A MANOVA was conducted on the data to examine differences by country for each age group (elementary, middle school, and high school).

Research Question Three

Data from questions 33 and 38 was used in order to determine which compositional activities were the most frequently used. Question 38 asked the participants to describe typical composing tasks. A content analysis was performed and the researcher created categories based on observations of frequently occurring themes. These categories were then grouped according to type. Some responses fall into multiple categories due to the amount of detail given about the tasks, and teachers describing multiple activities. Frequencies were determined for each of the main and sub-categories.

Question 33 asked the participants to select which types of recording strategies they used with composing tasks. The responses to Q33 were analyzed using MANOVA to examine differences by country for each recording type.

Research Question Four

This question was addressed in two parts. The reasons teachers cite for using and not using composition were determined using questions 30 and 31. A MANOVA was conducted on the data to examine differences by country for each reason. A content analysis of follow up responses, combined with responses from the *other* category from the original survey, revealed further information as to the reasons teachers cite for using and not using composition. This data was analyzed by frequency counts. A content analysis of question 37 from the survey revealed teachers' learning goals when they include composition and augmented information received from the multiple choice question, revealing further reasons for incorporating composition. This data was analyzed using categories developed by Strand (2006) for analysis of the same question. Reasons were also reported by geographical area in order to compare results within the US including data from Strand (2006).

The way teachers overcome challenges to composition was examined by a content analysis of data from the follow-up questionnaire, in particular the following questions:

8) If you were going to give advice to someone who was unsure about using composing, what advice would you give (i.e., how would you suggest that they start)?

9) Can you think of anything else that can be done to encourage teachers who do not use composing in their classrooms?

Research Question Five

Multiple regressions were performed in order to determine which of the teacher characteristics and which environmental characteristics recorded throughout the survey instrument best predicted composition use. The dependant variable of composition use was calculated using the frequency of composition (obtained through question 29, *How often do you use composition tasks in your music classrooms?*) multiplied by the highest level of emphasis reported for composition (obtained through questions 34-36). The researcher performed a number of multiple regressions in order to discover the characteristics which gave the highest number of significant variables with the greatest effect. These teacher characteristics were: gender, degree, courses taken during and post degree which involved composition, music specialist status, route to certification, years teaching and feelings of proficiency in composition teaching. The classroom characteristics were: computer use, computer availability, number of practice rooms, notation strategies used, size of school, school type and classroom setup.

CHAPTER 4

RESULTS AND DISCUSSION

The purpose of this study was to determine the status of composition as a teaching tool in the US and UK and to compare the findings for the two countries. In order to achieve this purpose, five research questions were formulated. The results discussed answer the following research questions:

Research Questions

1. How common is the Teaching of composition in American and British schools?
2. How does composition compare to other classroom activities in American and British schools in terms of instructional time, variety, and emphasis?
3. What kinds of compositional activities are used most frequently?
4. What reasons do teachers cite for teaching or not teaching composition in their classrooms, and how do these reasons differ by country? How do teachers overcome challenges to composition and how do these practices differ by country?
5. For each country, what combination of teacher characteristics best predict the use of composition as a classroom teaching technique? For each country, what combination of classroom characteristics best predict the use of composition as a classroom teaching technique?

Results

Research Question One

A descriptive analysis of frequencies reveals how common the teaching of composition is in each country. Table 6 indicates the classes in which participants report

using composition. It should be noted that often participants teach more than one level or type of class and that these may span categories or be within the same category. For this reason the combined frequencies in each category do not total 100%. It was found that 94.9% of UK classes described in this study include composition, whereas the percentage of classes in the US which report using composition is 79.7%. All of the classes in the UK which are taught by specialist music teachers (KS3, GCSE and A level (see Figure 1)) include composition. In the UK, Foundation Stage has the largest percentage of classes where composition is not included (40%). This percentage decreases as the age levels increase.

In terms of performance based classes in the US, Orchestra classes have the lowest rate of composition inclusion, with 29.4% of classes including composition and Band classes have the highest at 49%. Overall, 39% of US performance classes include composition, whereas 82% of non-performance based classes include it. In terms of age groupings in the US, Elementary has the highest implementation rate (73%). This decreases for high school at (63%) and middle school (61%). This is opposite to the UK trend of increasing implementation as the age groups rise.

Table 6
Composition Implementation by Country, Class and Level

Country/Level/Class Category Sub-Category		Composition Implementation			
		No		Yes	
		<i>n</i>	%	<i>n</i>	%
UK (all)		6	5.1	111	94.9
	Foundation Stage (FS)	6	40.0	9	60.0
	Key Stage 1 (KS1)	6	25.0	18	75.0
	Key Stage 2 (KS2)	5	11.9	37	88.1
	UK Elementary (FS+KS1+KS2)	7	13.7	44	86.3
	Key Stage 3 (KS3)	0	0	64	100
	GCSE	0	0	59	100
	GCSE & Alevel	0	0	62	100
US (all) all levels		39	20.3	153	79.7
	Band	42	50.6	41	49.4
	Chorus	59	67.8	28	32.2
	Orchestra	12	70.6	5	29.4
	Performance Groups	100	60.6	65	39.4
	Non-Performance Groups	23	18.4	102	81.6
US Elementary					
	General	19	23.8	61	76.3
	Band	11	64.7	6	35.3
	Chorus	35	83.3	7	16.7
	Orchestra	6	85.7	1	14.3
	Elementary combined	25	26.6	69	73.4
US Middle School					
	General	8	32.0	17	68.0
	Band	18	45.0	22	55.0
	Chorus	16	59.3	11	40.7
	Orchestra	6	75.0	2	25.0
	Middle School Combined	28	39.4	43	60.6
US High School					
	Band	35	61.4	22	38.6
	Chorus	20	62.5	12	37.5
	Orchestra	3	60.0	2	40.0
	Theory	2	6.9	27	93.1
	General	0	.0	1	100.0
	Music Appreciation	1	33.3	2	66.7
	High School Combined	31	36.9	53	63.1

Note. The combined frequencies do not total 100%. See Figure 1. Comparison of the UK and US education system nomenclature by age group. for descriptions of US and UK age level groups.

Chi-square tests were carried out in order to determine significant differences between composition implementation in the US and UK as a whole and between age comparable groups. Table 7 shows significant differences between the US and UK as a whole at the .05 level. Significant differences were also found at the .01 level and between middle school aged groups of the US and UK and between high school aged groups of the US and UK. No difference was found between elementary aged classes of the US and UK. A Chi-square analysis of performance and non-performance groups in the US alone shows significant difference at the 0.1 level.

Table 7
Composition Implementation: Analysis of Significant Difference by Country and Performance (US Only)

Age Level/Class/Country	Comparison group	Composition Implementation		Chi sq	df	p
		No %	Yes %			
Whole sample	UK	5.1	94.9	10.419	1	0.0012*
	US	20.3	79.7			
Elementary(Primary)	UK	13.7	86.3	5.171	1	0.023
	US	26.6	73.4			
Middle School (KS3)	UK	0	100	49.066	1	0**
	US	39.4	60.6			
High School (GCSE/Alevel)	UK	0	100	45.248	1	0**
	US	36.9	63.1			
US	Performance	60.6	39.4	37.26	1	0**
	Non-Performance	18.4	81.6			

*<.05 **<.01

Chi-square tests were also calculated to further examine within-country differences in composition implementation in the US. Table 8 shows that significant differences were found between all performance groups, but not between age level groups. The difference between elementary and middle school age level groups however approached significance (.054).

An independent samples *t* test was performed on the whole sample to determine differences in composition use between the countries. The mean for the UK sample was 6.84 and the mean for the US sample was 2.61, giving a mean difference of 4.23. The results indicate that composition in the UK is approximately two and a half times more prevalent than in the US ($t(305)=10.917, p=.000$).

Table 8
Composition Implementation: Sub-group Analysis (US only)

Class/Age Level Group	Composition Implementation		<i>Chi sq</i>	<i>df</i>	<i>p</i>
	No %	Yes %			
Band	45	55	4.097	1	0.043*
Chorus	59.3	40.7			
Band	45	55	18.75	1	0.00001**
Orchestra	75	25			
Chorus	59.3	40.7	5.587	1	0.018*
Orchestra	75	25			
Elementary	26.6	73.4	3.705	1	0.054
Middle School	39.4	60.6			
Elementary	26.6	73.4	2.448	1	0.117
High School	36.9	63.1			
Middle School	39.4	60.6	0.132	1	0.716
High School	36.9	63.1			

* $<.05$ ** $<.01$

Research Question Two:

Instructional Time

The amount of instructional time given to composition was determined through the survey question *How often do you use composition tasks in your music classrooms?* Responses for the five-point Likert scale were coded as follows: 4 = Very often; 3 = Often; 2 = Sometimes; 1 = Rarely; 0 = Never. Table 9 shows the means for each age level group and for performance and non-performance classes in the US. The US group with the highest mean is Elementary and the US group with the lowest mean is high school. It is surprising that US non-performing groups have a lower mean than the US performing groups. This may be explained by the fact that most teachers teach more than one class and this question is not directly related to individual class types, making this data unreliable. The means for all UK age groups are higher than the respective US group. The highest means are in the UK middle school (KS3) and high school groups (GCSE/A Level), at 3.23 and 3.27 respectively, indicating that they fall between *often* and *very often* on the Likert-scale. By comparison, the same age groups in the US have the lowest means for that country, falling between *rarely* and *sometimes* on the Likert-scale. Chi-square tests were performed based on the percentages of the Likert scale responses. Significant differences were found between the countries at the .01 level for every age group comparison as shown in Table 9. The percentages for the Likert-scale responses to frequency of composition are reported in Table 10 for the two countries overall in order to facilitate comparison with the findings of Strand's (2006) survey of teachers in Indiana.

Table 9
Frequency of Composition

Group	UK (n = 117)		US (n = 192)		Both		Chi square
	M	SD	M	SD	M	SD	
All	2.63	1.08	1.52	0.915	1.94	1.119	58.04**
Elementary	1.96	1.076	1.63	0.877	1.76	0.969	18.67**
Middle	3.23	0.636	1.46	0.859	2.3	1.167	128.94**
High School	3.27	0.657	1.45	0.937	2.23	1.225	130.69**
Perf/nonperf (US)	1.47	0.901	1.28	0.903	1.52	0.915	2.75

*<.05**<.01

Table 10
Frequency of Composition Likert-scale Responses (UK, US, IN (Strand, 2006))

Likert-scale	UK (n=117)		US (n=192)		Strand IN (N=339)	Strand's Likert
	f	%	f	%	%	
Never	6	5.1	24	12.5	11.5	Never
Rarely	11	9.4	72	37.5	39.8	Very rarely
Sometimes	28	23.9	74	38.5	19.5	Rarely
Often	47	40.2	17	8.9	23	Sometimes
Very often	25	21.4	5	2.6	5.9	Often
Mean		72.68		50.32	54.22	

Table 10 and Figure 2 show the reported frequencies of composition from the three groups (UK, US, IN). The US and IN responses are negatively skewed, whereas the UK's responses are more positively skewed, with 40.2% stating they include composition activities often. When looking at the bar chart (see Figure 2) it is important to note that Strand's Likert-scale responses are slightly different from those of the CIQ (see Chapter 3). The mean scores for each group in Table 10 show a higher mean for the UK (3.634) and similar means for the US sample and Indiana (2.516 and 2.711). Chi-square analysis

of the distribution of responses from the UK and US samples indicates a significant difference ($\chi^2(df = 4) = 58.043, p < .01$).

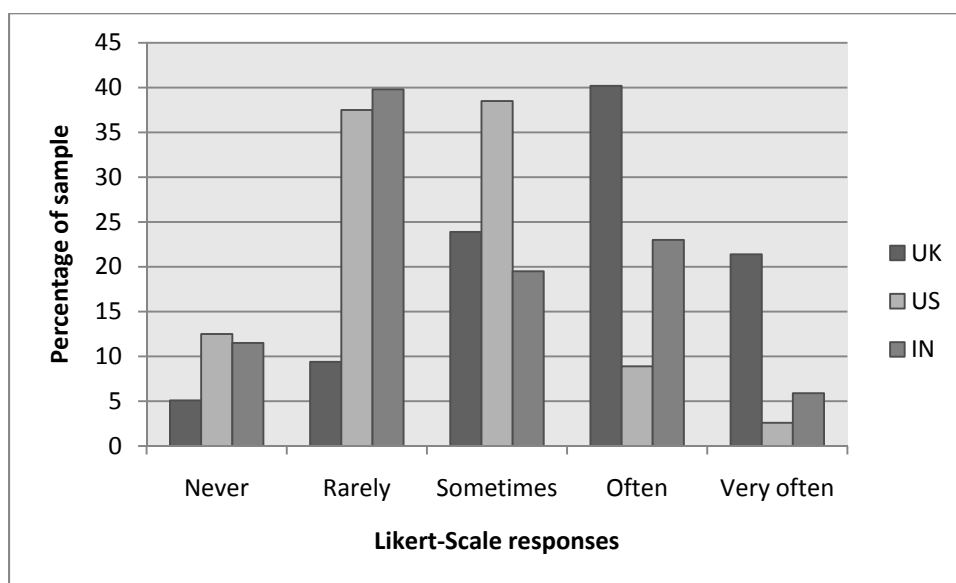


Figure 2. Frequency of composition: Likert distribution

Table 11

Frequency of Composition by Geographical Area (US)

Likert-scale	FL	Carolinas	South	IN	Strand's Likert
	(n = 100)	(n = 46)	(n = 46)	(N = 339)	
	%	%	%	%	
Never	12	4.3	21	11.5	Never
Rarely	40	39.1	30.4	39.8	Very rarely
Sometimes	37	41.3	39.1	19.5	Rarely
Often	8	13	6.5	23	Sometimes
Very often	3	2	2.2	5.9	Often
Mean	50	53.68	47.22	54.22	

Table 11 indicates a trend in the US among the four geographical areas (Florida, the Carolinas, the southern states, and Indiana), with the majority of responses in each area falling in the *rarely* and *sometimes* categories. The wider spread of the responses for Indiana can be explained by the use of a slightly different Likert-scale. The Carolinas show the most positive results, with fewer teachers reporting *never* and a higher

percentage reporting *often*. Although the means for each US geographical group were very similar, chi-square tests revealed significant differences between Florida and Indiana ($\chi^2(df=4) = 13.634, p < .01$), the Carolinas and Indiana ($\chi^2(df=4) = 15.807, p < .01$), the Carolinas and the South ($\chi^2(df=4) = 14.348, p < .01$), and the South and Indiana ($\chi^2(df=4) = 21.509, p < .01$). No significant differences were found between Florida and the Carolinas or Florida and the South. This can be explained by the fact that the mean for Florida falls between those of the Carolinas and the South.

Variety of Composition Activities

Variety of composition was determined using data describing how often teachers used individual, paired, small group, and whole class composing activities. A five-point Likert scale was coded as follows: 4 = Very often; 3 = Sometimes; 2 = Rarely; 1 = Very rarely; 0 = Never. A Multivariate Analysis of Variance (MANOVA) was conducted on the data to examine differences by country. The MANOVA test of significance (Wilks' Lambda criterion) was significant ($F = 55.568, df=4/297, p < .000$) for country, and significant univariate differences by country were found for each of the compositional modes, as seen in Table 12.

Table 12
Means & Univariate F-tests of Frequency of Composition Modes by Country

Standard	Country	<i>n</i>	<i>M</i>	<i>SD</i>	<i>f</i>	<i>p</i>	<i>Eta</i> ²																																
Individual	UK	116	1.87	1.248	17.571	.000	.055																																
	US	186	1.31	1.045				Paired	UK	116	2.34	1.202	148.466	.000	.331	US	186	.80	.987	Small Group	UK	116	2.47	1.138	154.616	.000	.340	US	186	.86	1.061	Whole Class	UK	116	1.29	.978	.295	.588	.001
Paired	UK	116	2.34	1.202	148.466	.000	.331																																
	US	186	.80	.987				Small Group	UK	116	2.47	1.138	154.616	.000	.340	US	186	.86	1.061	Whole Class	UK	116	1.29	.978	.295	.588	.001	US	186	1.22	1.217								
Small Group	UK	116	2.47	1.138	154.616	.000	.340																																
	US	186	.86	1.061				Whole Class	UK	116	1.29	.978	.295	.588	.001	US	186	1.22	1.217																				
Whole Class	UK	116	1.29	.978	.295	.588	.001																																
	US	186	1.22	1.217																																			

Significant differences were found between countries for all composition modes except whole class composition. The most frequently used mode in the UK is small group composition, followed by paired, individual, and whole class respectively. The most frequently used mode in the US is individual followed by whole class, small group, and paired (being the least frequent). The differences in mean between countries for both paired and small group indicate large differences in implementation; with the UK means almost three times greater than those of the US. The sum of the means for each country (UK 6.1, US 4.19) is another indication of the lower overall frequency of composition in the US.

Emphasis of Composition

Emphasis was determined through analysis of responses using a four-point Likert scale where participants indicated the amount of emphasis they gave to each area of the curriculum. The Likert scale was coded Table 6 as follows: 3 = major emphasis, 2 = minor emphasis, 1 = occasionally included, 0 = not included. The MANOVA test of significance (Wilks' Lambda criterion) was significant ($F = 92.86$, $df = 8/619$, $p < .000$) for country, and significant univariate differences by country were found for each of the National Standards areas, as seen in Table 13. Significant differences were found between the US and UK in the areas of composing, notation, improvising, instruments and evaluating. The largest effect was for composition ($\eta^2 = .334$) followed by notation and improvising. Results for singing and history and culture showed similar emphasis for each country.

Table 13
Means and Univariate F-tests of Standards Emphasis by Country

Standard	Country	<i>n</i>	<i>M</i>	<i>SD</i>	<i>f</i>	<i>p</i>	<i>Eta</i> ²
Singing	UK	233	2.16	.917	2.00	.158	.003
	US	395	2.27	.950			
Instruments	UK	233	2.63	.651	21.186	.000	.033
	US	395	2.29	1.019			
Listening	UK	233	2.66	.596	2.886	.090	.005
	US	395	2.56	.689			
Notation	UK	233	1.93	.900	186.56	.000	.230
	US	395	2.74	.585			
Improvising	UK	233	1.85	.862	61.31	.000	.230
	US	395	1.24	.970			
Composing	UK	233	2.36	.815	313.42	.000	.334
	US	395	1.04	.955			
Evaluating	UK	233	2.36	.765	22.262	.000	.034
	US	395	2.03	.882			
History/Culture	UK	233	2.09	.846	5.124	.024	.008
	US	395	2.00	.846			

The MANOVA test of significance (Wilks' Lambda criterion) was significant ($F = 27.627$, $df = 8/172$, $p < .000$) for country, and significant univariate differences by country were found for each of the National Standards areas for Elementary age groups, as seen in Table 14. Analysis revealed fewer significant differences than with the overall population, indicating similarities in emphasis in the areas of singing, instruments and listening. Significant differences with large effect are reported for notation, with the US emphasizing notation almost twice as much as the UK. Differences in emphasis for composition and history and culture were also found to be significant.

Table 14
Means & Univariate F-tests of Standards Emphasis by Country: Elementary(US) and FS, KSI & KS2 (UK)

Standard	Country	<i>n</i>	<i>M</i>	<i>SD</i>	<i>f</i>	<i>p</i>	<i>Eta</i> ²																																																																																
Singing	UK	68	2.71	.624	0.695	0.406	0.004																																																																																
	US	113	2.79	.647				Instruments	UK	68	2.51	.702	0.004	0.947	.000	US	113	2.52	.733	Listening	UK	68	2.57	.676	0.085	0.772	.000	US	113	2.60	.606	Notation	UK	68	1.34	.822	99.156	.000	0.356	US	113	2.52	.745	Improvising	UK	68	1.76	.794	8.719	0.004	0.046	US	113	1.37	.908	Composing	UK	68	1.88	.856	25.123	.000	0.123	US	113	1.20	.898	Evaluating	UK	68	2.04	.888	5.779	0.017	0.031	US	113	1.73	.848	History/Culture	UK	68	1.49	.763	26.323	.000	0.128
Instruments	UK	68	2.51	.702	0.004	0.947	.000																																																																																
	US	113	2.52	.733				Listening	UK	68	2.57	.676	0.085	0.772	.000	US	113	2.60	.606	Notation	UK	68	1.34	.822	99.156	.000	0.356	US	113	2.52	.745	Improvising	UK	68	1.76	.794	8.719	0.004	0.046	US	113	1.37	.908	Composing	UK	68	1.88	.856	25.123	.000	0.123	US	113	1.20	.898	Evaluating	UK	68	2.04	.888	5.779	0.017	0.031	US	113	1.73	.848	History/Culture	UK	68	1.49	.763	26.323	.000	0.128	US	113	2.12	.821								
Listening	UK	68	2.57	.676	0.085	0.772	.000																																																																																
	US	113	2.60	.606				Notation	UK	68	1.34	.822	99.156	.000	0.356	US	113	2.52	.745	Improvising	UK	68	1.76	.794	8.719	0.004	0.046	US	113	1.37	.908	Composing	UK	68	1.88	.856	25.123	.000	0.123	US	113	1.20	.898	Evaluating	UK	68	2.04	.888	5.779	0.017	0.031	US	113	1.73	.848	History/Culture	UK	68	1.49	.763	26.323	.000	0.128	US	113	2.12	.821																				
Notation	UK	68	1.34	.822	99.156	.000	0.356																																																																																
	US	113	2.52	.745				Improvising	UK	68	1.76	.794	8.719	0.004	0.046	US	113	1.37	.908	Composing	UK	68	1.88	.856	25.123	.000	0.123	US	113	1.20	.898	Evaluating	UK	68	2.04	.888	5.779	0.017	0.031	US	113	1.73	.848	History/Culture	UK	68	1.49	.763	26.323	.000	0.128	US	113	2.12	.821																																
Improvising	UK	68	1.76	.794	8.719	0.004	0.046																																																																																
	US	113	1.37	.908				Composing	UK	68	1.88	.856	25.123	.000	0.123	US	113	1.20	.898	Evaluating	UK	68	2.04	.888	5.779	0.017	0.031	US	113	1.73	.848	History/Culture	UK	68	1.49	.763	26.323	.000	0.128	US	113	2.12	.821																																												
Composing	UK	68	1.88	.856	25.123	.000	0.123																																																																																
	US	113	1.20	.898				Evaluating	UK	68	2.04	.888	5.779	0.017	0.031	US	113	1.73	.848	History/Culture	UK	68	1.49	.763	26.323	.000	0.128	US	113	2.12	.821																																																								
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	US	113	1.73	.848				History/Culture	UK	68	1.49	.763	26.323	.000	0.128	US	113	2.12	.821																																																																				
History/Culture	UK	68	1.49	.763	26.323	.000	0.128																																																																																
	US	113	2.12	.821																																																																																			

Analysis of age level subgroups revealed significant difference by country for middle school age groups in notation, improvising, and composition. The MANOVA test of significance (Wilks' Lambda criterion) was significant ($F = 37.530$, $df = 8/130$, $p < .000$) for country, and significant univariate differences by country were found for each of the National Standards areas for middle school age groups, as seen in Table 15. The means for history and culture and for listening were similar for both countries, indicating similar practice. All other areas show greater means for the UK, except notation, which the US emphasizes one and a half times more than the UK. Composition is emphasized 2.3 times more in the UK than the US reporting a significant difference with strong effect.

Table 15
Means and Univariate F-tests of Standards Emphasis by Country: Middle School (US) and KS3 (UK)

Standard	Country	<i>n</i>	<i>M</i>	<i>SD</i>	<i>f</i>	<i>p</i>	<i>Eta</i> ²																																																																																
Singing	UK	70	2.20	.844	3.479	0.064	0.025																																																																																
	US	69	1.91	.966				Instruments	UK	70	2.66	.679	8.11	0.005	0.056	UA	69	2.22	1.096	Listening	UK	70	2.54	.630	0.035	0.852	.000	US	69	2.52	.699	Notation	UK	70	1.89	.772	80.967	.000	0.371	US	69	2.87	.482	Improvising	UK	70	1.94	.915	30.467	.000	0.182	US	69	1.12	.850	Composing	UK	70	2.44	.694	107.364	.000	0.439	US	69	1.06	.873	Evaluating	UK	70	2.46	.652	3.821	0.053	0.027	US	69	2.20	.867	History/Culture	UK	70	2.01	.732	0.113	0.738	0.001
Instruments	UK	70	2.66	.679	8.11	0.005	0.056																																																																																
	UA	69	2.22	1.096				Listening	UK	70	2.54	.630	0.035	0.852	.000	US	69	2.52	.699	Notation	UK	70	1.89	.772	80.967	.000	0.371	US	69	2.87	.482	Improvising	UK	70	1.94	.915	30.467	.000	0.182	US	69	1.12	.850	Composing	UK	70	2.44	.694	107.364	.000	0.439	US	69	1.06	.873	Evaluating	UK	70	2.46	.652	3.821	0.053	0.027	US	69	2.20	.867	History/Culture	UK	70	2.01	.732	0.113	0.738	0.001	US	69	2.06	.802								
Listening	UK	70	2.54	.630	0.035	0.852	.000																																																																																
	US	69	2.52	.699				Notation	UK	70	1.89	.772	80.967	.000	0.371	US	69	2.87	.482	Improvising	UK	70	1.94	.915	30.467	.000	0.182	US	69	1.12	.850	Composing	UK	70	2.44	.694	107.364	.000	0.439	US	69	1.06	.873	Evaluating	UK	70	2.46	.652	3.821	0.053	0.027	US	69	2.20	.867	History/Culture	UK	70	2.01	.732	0.113	0.738	0.001	US	69	2.06	.802																				
Notation	UK	70	1.89	.772	80.967	.000	0.371																																																																																
	US	69	2.87	.482				Improvising	UK	70	1.94	.915	30.467	.000	0.182	US	69	1.12	.850	Composing	UK	70	2.44	.694	107.364	.000	0.439	US	69	1.06	.873	Evaluating	UK	70	2.46	.652	3.821	0.053	0.027	US	69	2.20	.867	History/Culture	UK	70	2.01	.732	0.113	0.738	0.001	US	69	2.06	.802																																
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	US	69	1.12	.850				Composing	UK	70	2.44	.694	107.364	.000	0.439	US	69	1.06	.873	Evaluating	UK	70	2.46	.652	3.821	0.053	0.027	US	69	2.20	.867	History/Culture	UK	70	2.01	.732	0.113	0.738	0.001	US	69	2.06	.802																																												
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	US	69	2.20	.867				History/Culture	UK	70	2.01	.732	0.113	0.738	0.001	US	69	2.06	.802																																																																				
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	US	69	2.06	.802																																																																																			

Table 16
Means & Univariate F-tests of Standards Emphasis by Country: High School (US) and GCSE and A Level (UK)

Standard	Country	<i>n</i>	<i>M</i>	<i>SD</i>	<i>f</i>	<i>p</i>	<i>Eta</i> ²																																																																																
Singing	UK	84	1.61	.905	24.072	.000	.105																																																																																
	USA	123	2.23	.885				Instruments	UK	84	2.65	.611	19.922	.000	.089	USA	123	2.03	1.173	Listening	UK	84	2.81	.478	4.945	.027	.024	USA	123	2.62	.684	Notation	UK	84	2.50	.703	20.005	.000	.089	USA	123	2.85	.406	Improvising	UK	84	1.81	.898	31.059	.000	.132	USA	123	1.05	1.007	Composing	UK	84	2.74	.642	213.642	.000	.510	USA	123	.93	.998	Evaluating	UK	84	2.56	.628	11.514	.001	.053	USA	123	2.18	.887	History/Cult	UK	84	2.68	.519	79.376	.000	.279
Instruments	UK	84	2.65	.611	19.922	.000	.089																																																																																
	USA	123	2.03	1.173				Listening	UK	84	2.81	.478	4.945	.027	.024	USA	123	2.62	.684	Notation	UK	84	2.50	.703	20.005	.000	.089	USA	123	2.85	.406	Improvising	UK	84	1.81	.898	31.059	.000	.132	USA	123	1.05	1.007	Composing	UK	84	2.74	.642	213.642	.000	.510	USA	123	.93	.998	Evaluating	UK	84	2.56	.628	11.514	.001	.053	USA	123	2.18	.887	History/Cult	UK	84	2.68	.519	79.376	.000	.279	USA	123	1.80	.799								
Listening	UK	84	2.81	.478	4.945	.027	.024																																																																																
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Notation	UK	84	2.50	.703	20.005	.000	.089																																																																																
	USA	123	2.85	.406				Improvising	UK	84	1.81	.898	31.059	.000	.132	USA	123	1.05	1.007	Composing	UK	84	2.74	.642	213.642	.000	.510	USA	123	.93	.998	Evaluating	UK	84	2.56	.628	11.514	.001	.053	USA	123	2.18	.887	History/Cult	UK	84	2.68	.519	79.376	.000	.279	USA	123	1.80	.799																																
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	USA	123	.93	.998				Evaluating	UK	84	2.56	.628	11.514	.001	.053	USA	123	2.18	.887	History/Cult	UK	84	2.68	.519	79.376	.000	.279	USA	123	1.80	.799																																																								
Evaluating	UK	84	2.56	.628	11.514	.001	.053																																																																																
	USA	123	2.18	.887				History/Cult	UK	84	2.68	.519	79.376	.000	.279	USA	123	1.80	.799																																																																				
History/Cult	UK	84	2.68	.519	79.376	.000	.279																																																																																
	USA	123	1.80	.799																																																																																			

Significant differences between emphasis was found in all curriculum areas for high school age groups, except *listening* and *evaluating* (which was approaching significance $p = 0.001$). The MANOVA test of significance (Wilks' Lambda criterion) was significant ($F = 48.651$, $df = 8/198$, $p < .000$) for country, and significant univariate differences by country were found for each of the National Standards areas for high school age groups, as seen in Table 16. Although significant differences were found in the area of notation for high school, the difference in means is not so great as in the lower age groups. The differences observed for composition emphasis are the greatest of all differences reported for emphasis.

Research Question Three:

Question 38 in the survey, which asked for the description of one or two typical composing activities, was answered by 216 of the participants. Of these, 100 were from the UK sample and 116 were from the US sample. A frequency count of the content analysis reveals the most frequently reported element of compositional activity overall was the type of starting stimulus used, with 118 instances of the starting stimulus being reported in the description (see Table 17). This is due to 94% of the responding UK participants reporting this element of the compositional process. Within this category the most popular starting stimulus was a non-musical concept. These ranged from poetry and stories, to larger themes which linked with another area of the curriculum. Examples of typical starting stimuli from the UK sample are given below:

1. In groups of 6 compose a piece based on a Greek myth, including themes and climaxes.
2. Group composition on a given subject e.g. space.
3. Composing soundscapes for written work eg. Poetry

4. In KS2 I put the children into small groups, give them a stimulus, perhaps based on the music theme or skills we have been working on throughout the term, perhaps using pictures or a poem.
5. Watch this clip from a film. Taking into consideration the Time, Character, mood, action, location etc compose new film score for the clip which you think fits with all the above of the film.

The most frequently reported types of compositional activities in the US were those based on notation. Sixty-two percent of responses described notation as being the main focus of the task. Of these, 60% were explicitly traditional notation based, with the writing of notes on a staff forming the desired final output of the task. Examples of typical notation tasks are given below:

1. I give students a time signature and a "rhythm bank" to choose various rhythms from and they draw a few measures on the board. Then we draw a music staff and choose pitches for our rhythms and play.
2. We use small white boards. Each student has one and their own marker and eraser. We will use them for dictation (rhythmic & tonal) then each student will compose their own tonal or rhythmic pattern given specific parameters.
3. When we cover rhythm and 4/4 time signature, I have the students compose 8 measures in 4/4 using whole, half, quarter, and eighth notes. Occasionally students will be given text and asked to write a rhythm that accompanies the text.
4. Compose an 8-measure unison sight-reading exercise in the Key of F. Use skips within the Tonic Triad. Use whole, half, quarter, eighth notes and rests. Then perform the exercise for the class.

Forty percent of all notation focused activities were theory exercises with little to no creative input on the part of the composer. Conversely, only 6 UK teachers (6%) made any reference to notation, and 5 of those teachers reported the use of alternative notation such as graphic notation. No US teachers reported the use of graphic notation for this question.

Thirty-two percent of UK teachers responding to this question reported composition tasks which were focused on a particular style of music. Of these, the most popular which were identified as subgroups were: Minimalist; Blues; African; and Indian. Only one teacher from the US sample reported using a particular style of music as the basis for composing.

Composition tasks based on techniques were mentioned by 52.78% of teachers. The most popular techniques in the UK were improvisation, songwriting, and using the elements to direct composing. In the US, the most popular is songwriting, followed by improvisation. Theme and variation, tone row and rondo form are all more popular in the US than the UK whereas the use of ostinatos is more popular in the UK than the US.

Compositions which focus on expression are reported more often by UK teachers, with 23 teachers in the UK describing activities which included expression, as opposed to only 5 in the US sample. Expressing Mood has the highest percentage within this sub-category for both countries. Four teachers in the UK sample and none in the US sample described activities in which children explore sounds. Eight UK teachers reported using soundscapes, in contrast to one teacher in the US sample.

Fifteen percent of UK teachers described activities which used computers in comparison to only 5% of US teachers. Compositions based on melody accounted for

23.15% of all responses. The UK, US split for responses in the main category does not indicate a large difference (20% UK, 25.86% US). There is a difference, however, in the number of instances of melodic completion activities in the US in comparison to the UK (US 33.33%, UK 5%). These results are summarized in Table 17.

Chi-square analysis of each main category revealed significant differences between the US and UK for Starting Stimuli, Notation, Style, Technique, and Expression focused compositions at the $<.01$ level. Differences were found at the $<.05$ level for computer use, and no significant differences were found for compositions with a focus on melody. In each category other than notation and melody, the UK had a higher percentage.

Analysis of question 33 from the CIQ, which relates to notation and recording strategies used by teachers, is presented in Table 18. The MANOVA test of significance (Wilks' Lambda criterion) was significant ($F = 41.580$, $df = 7/301$, $p < .000$) for country, and significant univariate differences by country were found for each of the recording and notation strategies, as seen in Table 18. Analysis revealed significant differences between the countries for every type of strategy except video recording, which is used infrequently in both countries. The most frequently reported strategy from the US sample was traditional hand written notation. The most frequently reported in the UK was graphic notation. The means for the UK are higher than the US in every category except traditional hand-written notation.

Table 17
Types of Compositional Activities

Category	Sub-category	UK <i>n</i> =100		US <i>n</i> =116		<i>chi-sq</i>	<i>df</i>	<i>p</i>
		N	%	N	%			
Starting Stimuli Focused (all)		94	94	24	20.69	109.858	1	.000
	Other Compositions	17	18.08	4	16.66			
	Structure	13	13.82	1	4.16			
	Non-Musical Concept	37	39.36	9	37.5			
	Video	12	12.76	1	4.16			
Notation Focused (all)		6	6	72	62.07	70.015	1	.000
	Traditional Notation	2	33.33	43	59.72			
	Theory Exercises	1	16.66	29	40.27			
	Alternative Notation	5	83.33	0	0			
Style Focused (all)		32	32	1	0.86	35.312	1	.000
	Minimalist	8	25	0	0.00			
	Blues	14	43.75	1	100			
	African	5	15.63	0	0.00			
	Indian	5	15.63	0	0.00			
Technique Focused (all)		64	64	50	43.10	8.78	1	0.003
	Songwriting	15	23.44	16	32			
	Ostinatos	11	17.19	4	8			
	Arranging	4	6.25	4	8			
	Theme & Variations	3	4.69	6	12			
	Tone Row	0	0	2	4			
	Rondo	0	0	6	12			
	Improvisation	16	25	11	22			
	Elements focus-based	15	23.44	1	2			
Expression Focused (all)		23	23	5	4.31	14.814	1	0.0001
	Express Mood	11	47.83	4	80			
	Exploring	4	17.40	0	0.00			
	Soundscape	8	34.78	1	20			
Computers		15	15	5	4.31	6.55	1	0.0104
Melody Focused (all)		20	20	30	25.86	0.972	1	0.668
	Melodic Composition	19	95	20	66.66			
	Melodic Completion	1	5	10	33.33			
Non-Composition		0	0	4	3.45			

Note. The percentages in the main categories refer to the whole group (*n*=216). The sub-category percentages refer to the percentage within each category. The percentages do not total 100, since it is possible for each participant to describe more than one activity, and the same activity may fall into multiple categories.

Table 18
Means & Univariate F-tests of Notation Type Use by Country

Recording/Notation Strategies	Country	Count <i>n</i>	<i>M</i>	<i>SD</i>	<i>f</i>	<i>p</i>	<i>Eta</i> ²																																																																				
Traditional – hand written	UK	117	.50	.502	13.085	.000	.041																																																																				
	US	192	.70	.460				Traditional – computerized	UK	117	.47	.501	26.412	.000	.079	US	192	.20	.403	Limited Traditional	UK	117	.50	.502	33.552	.000	.099	US	192	.20	.403	Graphic	UK	117	.75	.434	148.228	.000	.326	US	192	.18	.383	Memorization	UK	117	.39	.491	65.764	.000	.176	US	192	.06	.233	Audio Recording	UK	117	.46	.501	41.977	.000	.120	US	192	.15	.354	Video Recording	UK	117	.15	.354	6.942	.009	.022
Traditional – computerized	UK	117	.47	.501	26.412	.000	.079																																																																				
	US	192	.20	.403				Limited Traditional	UK	117	.50	.502	33.552	.000	.099	US	192	.20	.403	Graphic	UK	117	.75	.434	148.228	.000	.326	US	192	.18	.383	Memorization	UK	117	.39	.491	65.764	.000	.176	US	192	.06	.233	Audio Recording	UK	117	.46	.501	41.977	.000	.120	US	192	.15	.354	Video Recording	UK	117	.15	.354	6.942	.009	.022	US	192	.06	.233								
Limited Traditional	UK	117	.50	.502	33.552	.000	.099																																																																				
	US	192	.20	.403				Graphic	UK	117	.75	.434	148.228	.000	.326	US	192	.18	.383	Memorization	UK	117	.39	.491	65.764	.000	.176	US	192	.06	.233	Audio Recording	UK	117	.46	.501	41.977	.000	.120	US	192	.15	.354	Video Recording	UK	117	.15	.354	6.942	.009	.022	US	192	.06	.233																				
Graphic	UK	117	.75	.434	148.228	.000	.326																																																																				
	US	192	.18	.383				Memorization	UK	117	.39	.491	65.764	.000	.176	US	192	.06	.233	Audio Recording	UK	117	.46	.501	41.977	.000	.120	US	192	.15	.354	Video Recording	UK	117	.15	.354	6.942	.009	.022	US	192	.06	.233																																
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	US	192	.06	.233				Audio Recording	UK	117	.46	.501	41.977	.000	.120	US	192	.15	.354	Video Recording	UK	117	.15	.354	6.942	.009	.022	US	192	.06	.233																																												
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	US	192	.15	.354				Video Recording	UK	117	.15	.354	6.942	.009	.022	US	192	.06	.233																																																								
Video Recording	UK	117	.15	.354	6.942	.009	.022																																																																				
	US	192	.06	.233																																																																							

Research Question Four

The MANOVA test of significance (Wilks' Lambda criterion) was significant ($F = 14.152$, $df = 8/300$, $p < .000$) for country, and significant univariate differences by country were found for each of the reasons for not using composition, as seen in Table 19. The means were higher in the US sample for reasons 1,2,4,5 and 6 (see Table 19). Significant differences were found between the two countries for reason 9 (*I believe I do enough composition*), reason 6 (*I would use composing if I had access to technology, but I do not.*) and reason 4 (*I have too many other activities for my students*). More UK teachers believe the amount of composition they teach is enough. US teachers state more often than UK teachers that they need more technology to enable them to teach composition. US teachers state more often than UK teachers that they have too many other learning activities to include composition. The mean for reason 2 (*I'm not*

comfortable teaching composition to my students) was higher for the US sample and was approaching significance ($p = 0.001$).

Table 19
Reasons for Not Using Composition by Country

Reason for not using composition	Country	<i>n</i>	<i>M</i>	<i>SD</i>	<i>f</i>	<i>p</i>	<i>Eta</i> ²
1. Composing is not an appropriate activity for the classes I teach.	UK	117	.09	.281	2.46	0.119	0.008
	US	192	.15	.354			
2. I'm not comfortable teaching composition to my students.	UK	117	.03	.182	10.7	0.001	0.034
	US	192	.15	.359			
3. I do not believe it is a useful learning tool.	UK	117	.00	.000			
	US	192	.00	.000			
4. I have too many other activities for my students.	UK	117	.29	.456	18.77	.000	0.058
	US	192	.54	.500			
5. There are not enough instruments to have students compose in the classroom.	UK	117	.08	.268	0.87	0.352	0.003
	US	192	.11	.313			
6. I would use composing if I had access to technology, but I do not.	UK	117	.05	.222	26.52	.000	0.08
	US	192	.28	.451			
7. Composing tasks are too noisy and uncontrolled for my students.	UK	117	.07	.253	7.95	0.005	0.025
	US	192	.01	.102			
8. I never thought about it.	UK	117	.04	.203	0.03	0.866	.000
	US	192	.05	.212			
9. I believe I do enough composition.	UK	117	.38	.486	59.96	.000	0.163
	US	192	.06	.233			

The analysis of reasons for using composition is shown in Table 20. The MANOVA test of significance (Wilks' Lambda criterion) was significant ($F = 10.485$, $df = 8/301$, $p < .000$) for country, and significant univariate differences by country were found for each reason for using composition.

Table 20
Reason For Using Composition by Country

Reason for using composition	Country	<i>N</i>	<i>M</i>	<i>SD</i>	<i>f</i>	<i>p</i>	<i>Eta</i> ²																																																																				
1.I believe students learn more about music when they compose	UK	117	.64	.482	7.32	0.007	0.023																																																																				
	US	192	.48	.501				2.I use composing tasks to assess their learning	UK	117	.49	.502	15.56	.000	0.048	US	192	.27	.446	3.I use composing tasks to enrich other musical learning	UK	117	.56	.498	4.32	0.039	0.014	US	192	.44	.498	4.Composing tasks are a fun creative outlet for my students when we have extra time	UK	117	.38	.486	6.11	0.014	0.02	US	192	.24	.431	5.I have access to technology that allows my students to compose	UK	117	.31	.464	45.32	.000	0.129	US	192	.05	.212	6.I want to incorporate all of the NS/NC in my music classroom	UK	117	.57	.497	31.84	.000	0.094	US	192	.27	.443	7.I don't use composing tasks	UK	117	.06	.238	22.33	.000	0.068
2.I use composing tasks to assess their learning	UK	117	.49	.502	15.56	.000	0.048																																																																				
	US	192	.27	.446				3.I use composing tasks to enrich other musical learning	UK	117	.56	.498	4.32	0.039	0.014	US	192	.44	.498	4.Composing tasks are a fun creative outlet for my students when we have extra time	UK	117	.38	.486	6.11	0.014	0.02	US	192	.24	.431	5.I have access to technology that allows my students to compose	UK	117	.31	.464	45.32	.000	0.129	US	192	.05	.212	6.I want to incorporate all of the NS/NC in my music classroom	UK	117	.57	.497	31.84	.000	0.094	US	192	.27	.443	7.I don't use composing tasks	UK	117	.06	.238	22.33	.000	0.068	US	192	.27	.446								
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	US	192	.27	.446																																																																							

Significant differences were found between the two countries for 4 out of the 7 reasons for using composition (reasons 2, 5, 6 and 7). Of these four reasons, the means were higher in the UK sample except for reason 7 (*I do not use composing tasks*). The means were also higher in the UK than the US sample for the reasons which were not significant (1, 3, and 4).

Percentages for each reason *for not* and *for* using composition are presented in Table 21 and Table 22. The US sample is split into three geographical areas (as described in chapter 3) in order to facilitate comparison with Strand's (2006) study of Indiana teachers which used the same descriptors. The most frequently cited reason for not using composition in all of the US subgroups was having too many other learning activities. This is in contrast to the UK sample, where the most frequent response is *I believe I do enough composition*. However, having too many other learning activities is the second most popular reason. It is important to note that this question was completed by both composing and non-composing teachers in the CIQ, whereas it was only completed by the non-composing teachers in the Indiana study. This means that the results need to be considered in some cases as teacher's reasons for not using composition *more* rather than not at all. All US subgroups cite not having access to technology as the second most frequent reason. It is encouraging to note that none of the participants in this study believe that composition is not a useful learning tool.

Reasons *for not* and *for* using composition cited by teachers in Indiana (as found by Strand, 2006) are presented in Table 21 and Table 22 alongside the results from the current study with the US results split into their 3 geographical sub-groups to facilitate comparison.

Table 21

Comparison of Percentages for Geographical Areas: Reasons for Not Using Composition

Reason for not using composition	UK n=117 %	US n=192 %	IN n=339 %	FL n=100 %	Carolinas n=46 %	Southern n= 46 %
I have too many other activities for my students	29.1	53.6	56.9	50	47.8	67.4
I would use composing if I had access to technology, but I do not.	5.1	28.1	28.2	30	30.4	21.7
There are not enough instruments to have students compose	7.7	10.9	26.5	11	8.7	13
Composing is not an appropriate activity for the classes I teach	8.5	14.6	19.9	15	5	17.4
I'm not comfortable teaching composition to my students	3.4	15.1	8.6	15	4	21.7
Composing tasks are too noisy and uncontrolled for my students	6.8	1	6.6	1	2.2	0
I do not believe it is a useful learning tool	0	0	3.9	0	0	0
I never thought about it	4.3	4.7	3.3	3	6.5	6.5
I believe I do enough	37.6	5.7		5	6.5	6.5

Table 22

Comparison of Percentages for Geographical Areas: Reasons for Using Composition

Reason for using composition	UK n=117 %	US n=192 %	IN n=339 %	FL n=100 %	Carolinas n=46 %	Southern n= 46 %
1.I believe students learn more about music when they compose	64.1	48.4	71.9	46	50	52.2
2.I use composing tasks to assess their learning	48.7	27.1	?	26	30.4	26.1
3.I use composing tasks to enrich other musical learning	56.4	44.3	65.4	44	47.8	41.3
4.Composing tasks are a fun creative outlet when we have extra time	37.6	24.5	48.4	24	26.1	23.9
5.I have access to technology that allows my students to compose	30.8	4.7	?	1	15.2	2.2
6.I want to incorporate all of the NS/NC in my music classroom	57.3	26.6	62.2	18	39.1	32.6
7.I don't use composing tasks	6	27.1	11.5	27	21.7	32.6

Note. ? = Unknown

The most frequently cited reason for the use of composition for all US sub-groups and the UK sample is the belief that students learn more about music when they compose. The second most frequent response for all US groups is the use of composing tasks to enrich other musical learning. Low percentages in the desire to incorporate all standards in the US groups indicate attitudes towards the standards. The high desire to incorporate the National Curriculum in the UK sample must be considered in relation to its mandatory status.

Table 23
Alternative Reasons for Not Using Composition

Reasons for not using	UK <i>n</i> =13	US <i>n</i> =45
Not as important as other areas of curriculum/lack of time in curriculum	1	20
Lack of instructional time	4	10
Lack of resources/space and instruments	5	1
Lack of technology	3	5
Student limitations	0	2
Classes too large	0	2
Lack of teacher skills	0	2
only appropriate for advanced students	0	1
Lack of preparation time	0	1
Not enough time to teach the theory necessary to compose	0	1

It was possible for participants to cite alternative reasons *for* or *for not* including composition. The findings are presented in Table 24 and Table 23. The most common alternative reason for not using composition in the US was it not being considered as important as other areas in the curriculum and therefore being given less instructional time. Lack of instructional time as a whole was the second most popular reason. The high frequency of these two responses in comparison to the other alternative responses indicates this is an important theme, and many teachers in the US are in agreement. The number of alternative responses given by UK teachers was very low.

Table 24
Alternative Reasons For Using Composition

Reasons for using composition	UK n=32	US n=19
Composing is intimately related to all other parts of the curriculum	10	0
It gives students the opportunity to express themselves	7	2
To improve other musical understanding/skill	5	7
It's a requirement of the exam syllabus	5	0
Increases motivation, social integration,	3	0
Increases interest and love of music	0	3
To assess understanding of theoretical knowledge	1	2
To help students internalize their learning and take ownership	0	2
To incorporate higher levels of thinking	0	2
To differentiate instruction to reach all students	1	1

The most common alternative reason for using composition was *to improve other musical understanding/skill*. Ten UK teachers cited a reason for using composition as it being interrelated to all other parts of the curriculum. Interestingly, no US teachers stated this as a reason, in fact the high numbers of those stating that there is not enough time in the curriculum would tend to indicate the opposite opinion.

Teachers were also invited to express their goals in teaching composition. A content analysis of these responses is shown in Table 25. In the table, goals are organized in rank order according to the most frequent overall (US and UK together). The most frequent response from the UK sample was the desire to teach or apply different concepts through the use of composition tasks with 37.25% of the responding teachers indicating this desire. This goal also featured strongly in the US sample with 28.68% citing it as a reason. Within the US sample 46.51% of responding teachers teach composition in order to increase other musical skills such as performing, listening and note reading.

Furthermore, 37.98% of US respondents cite increasing notation skills specifically as a goal, in relation to just 3.92% in the UK.

UK teachers refer more to the elements of music in goals for composing. There are also large differences in the frequency of responses by the UK teachers in areas of self expression and working with others, with the UK valuing those goals more than the US.

Table 25
Content Analysis of Goals for the Use of Composition

Goal	UK n=102		US n=129		UK+US n=232	
	f	%	f	%	f	%
Increase musical skills	20	19.61	60	46.51	80	34.48
Teach/apply concepts	38	37.25	37	28.68	75	32.33
Increase notation skills	4	3.92	49	37.98	53	22.84
Creative thinking skills	18	17.65	16	12.40	34	14.66
Self expression	21	20.59	13	10.08	34	14.66
Teach how to compose	18	17.65	10	7.75	28	12.07
Elements	20	19.61	7	5.43	27	11.64
Work with others	21	20.59	3	2.33	24	10.34
Encourage explore/improv.	8	7.84	4	3.10	12	5.17
Motivate/fun	5	4.90	4	3.10	9	3.88
Demonstrate understanding	1	0.98	8	6.20	9	3.88
Aid appreciation	5	4.90	2	1.55	7	3.02
Refining skills	4	3.92	1	0.78	5	2.16
Address individual needs	1	0.98	0	0.00	1	0.43

The content analysis of responses to the follow-up questionnaire revealed the following suggestions for non-composing teachers from teachers who use composition frequently:

1. Start with improvising (UK)

2. Teacher should model behavior to students (UK)
3. Work with a confident teacher (UK)
4. Have clear expectations of the task and communicate these to the students (UK)
5. Don't be afraid of being too simple (UK+US)
6. Do everything with musicality and conviction (UK)
7. Take courses (UK+US)
8. Try composing yourself (UK+US)
9. Find examples from other schools of what pupils are capable of (UK)

The low number of responses to the follow-up questionnaire is reflected in the small range of responses shown above. The wording of the question may not have aided the number of useful responses received in this area.

Research Question Five

Multiple regressions were performed in order to determine predictors of composition use. Predictors for the use of composition (composition use = frequency of composition multiplied by composition emphasis) for the UK were found to be: personal compositional experience, degree, music specialist status, and composition training since university (see Table 26). Surprisingly, having post-university training in teaching composition resulted in a negative prediction, indicating that less post-university training predicts higher composition use in the UK. Gender, composition during degree, route to certification and courses in composition pedagogy were not significant predictors in either country. For the US, feelings of proficiency and years teaching were significant. Years teaching was a negative predictor, indicating that teachers newer to the profession were more likely use composition.

Table 26
Teacher Characteristics that Predict Composition Use for Each Country (Multiple regression)

Predictor	Country					
	UK			US		
	Stand.B	T	Sig	Stand.B	T	Sig
Personal Comp. Exper.	.279	3.252	.002	.092	1.135	NS
Degree	.238	2.769	.007	.106	1.461	NS
Music Specialist	.208	2.573	.011	.043	.591	NS
Post Uni. Comp. training	-.198	-2.633	.010	.092	1.284	NS
Comp. during degree	.136	1.687	NS	-.009	-.131	NS
Years teaching	.111	1.140	NS	-.170	-1.967	.051
Feelings of proficiency	.104	1.108	NS	.332	3.999	.000
Gender	-.075	-.961	NS	.048	.668	NS
Comp. pedagogy	.021	.287	NS	-.025	-.347	NS

Table 27
Teacher Characteristics that Predict Composition Use for UK and US (Multiple Regression)

Predictor	US and UK			
	Stand.B	T	Sig	Sig. in country
Country	-0.518	-9.891	.000	
Feelings of proficiency	0.231	4.319	.000	US
Personal Comp. Exper.	0.178	3.575	.000	UK
Degree	0.151	3.037	.003	UK
Music Specialist	0.091	2.003	.046	UK
Comp. during degree	-0.036	.792	NS	
Years Teaching	-0.031	-.704	NS	US
Post Uni. Comp. training	-.029	.639	NS	UK
Gender	-0.019	-.434	NS	
Comp. pedagogy	-0.008	.183	NS	

Predictors for the use of composition in both countries combined are presented in Table 27. Country is a significant predictor and has the strongest effect. Feelings of proficiency, personal composition experience, degree, and being a music specialist all predict composition use. Table 27 also shows which variables are predictors for the UK or US individually. It should be noted that the UK and US do not share any predicting variables in common.

Table 28
Classroom Characteristics that Predict Composition Use for Each Country (Multiple Regression)

Predictor	Country					
	UK			US		
	Stand .B	T	Sig	Stand. B	T	Sig
Notation strategies						
Trad.computerized	.100	1.008	.316	.265	3.940	.000
Trad. hand written	.005	.058	.954	.242	3.994	.000
Limited traditional	.277	3.475	.001	.038	.616	.538
Graphic score	.083	1.136	.259	.167	2.599	.010
None-memorization	.053	.729	.468	.101	1.695	.092
Audio recording	.170	2.205	.030	-.002	-.024	.981
Computer Use						
Overall Software Use	.168	1.405	.163	.246	3.336	.001
No. of computers	-.064	-.703	.484	-.002	-.033	.973
Computer type	-.039	-.425	.672	.061	.883	.378
Midi keyboards	.185	1.336	.185	-.039	-.501	.617
Classroom Set Up						
Computer lab	.278	3.320	.001	.119	1.741	.083
Rows desks and chairs	-.078	-1.035	.303	-.166	-2.791	.006
Grouped around tables	-.117	-1.534	.128	.093	1.546	.124
Chairs and stands	n/a	n/a	n/a	-.160	-2.659	.009
No. of practice rooms	.059	.674	.502	-.056	-.864	.389

Significant classroom predictors for composition use for the two countries are presented in Table 28. For the US the use of traditional computerized and hand written notation are strong predictors of composition use. In terms of notation strategies in the UK, only the use of limited traditional notation is approaching significance. In the US those teachers whose overall computer use is high are more likely to have higher levels of composition use, although this variable is approaching significance (.001). Also approaching significance is the classroom set up of the computer lab in the UK. It should be noted, that although not highly significant (.006), the classroom set up of desks and chairs in the US shows negative effect, as does the set up of chairs and stands.

Table 29
Classroom Characteristics that Predict Composition Use for UK and US (Multiple Regression)

Predictor	Country			Sig. in country
	Stand.B	T	Sig	
Notation strategies				
Trad.computerized	.163	3.295	.001	US
Trad. hand written	.077	1.933	.054	US
Limited traditional	.164	3.819	.000	UK
Graphic	.188	4.294	.000	
None-memorization	.107	2.508	.013	
Audio recording	.095	2.126	.034	
Computer Use				
Overall Software Use	.211	3.666	.000	US
No. of computers	.002	.046	.963	
Computer type	.000	.009	.993	
Midi keyboards	.057	.919	.359	
Classroom Set Up				
Computer lab	.202	4.432	.000	UK
Rows desks and chairs	-.092	-2.339	.020	
Grouped around tables	-.026	-.635	.526	
Chairs and stands	-.114	-2.927	.004	
No. of practice rooms	.038	.863	.389	

Five classroom predictors were found overall for both countries as shown in Table 29. These are the computer lab set up, overall software use, graphic notation, limited traditional notation and traditional computerized (.001). As in the regression performed for teacher characteristics, the US and UK does not share any predictors in common.

Discussion

Composition Teaching in the UK

In the UK sample, 94.4% of classes were reported to include composition. Given that the National Curriculum is mandatory in the UK, we might expect the implementation of composition to be 100%. Closer inspection of the data revealed that the 5.6% of classes which did not include composition were taught by primary class teachers. Primary class teachers are not generally music specialists, and as the literature suggests, may not feel confident teaching music (Hallam et al., 2009). It is also possible that these teachers are not responsible for teaching music to their class (i.e., their class is receiving music instruction, from another teacher within the school). The Foundation Stage has the highest percentage of classes where composition is not included. Children in these classes may well be engaging in exploration of sounds that non-music specialist teachers may not recognize as composition. Furthermore, the Foundation Stage has different requirements from the main National Curriculum which are not labeled *composition*; rather, terms such as *explore*, *express*, *imagine* and *communicate* are used (Hargreaves & North, 2001). Composition teaching in the UK is extremely common, with almost all children at each age level receiving instruction in composition.

Trends in composition frequency in the UK mirror those of implementation, with the high school age group receiving the highest frequency and elementary the lowest. This indicates there are more elementary classes who do not have composition, and of those who do, they do so less frequently. The most frequent mode of composition in the UK is *small group*. This is in agreement with Odam (2000). *Paired* composition is also popular while *individual* and *whole class composition* are employed less frequently.

Of the eight standards listed, overall, composition is ranked 3rd in the UK in terms of emphasis, although there is a shift in emphasis through the age groups. Composition moves up the rank order from 5th in primary and 4th in KS3, to 2nd at GCSE and A Level. This finding indicates that Odam's (2000) concern that there is too much composition in schools is not, or is no longer the case. The strongest emphasis in the UK overall is for listening, followed by playing instruments, composing and singing. These reflect the three main components of the National Curriculum: performing, composing and listening (QCA, 2007). This indicates that the structure of government documents and requirements directly influences practice in the UK.

The least emphasized areas in the UK are improvisation and notation. Notation remains a low priority in primary and KS3, but is given more importance in GCSE and A level. This may be due to the requirements of exams at this level. It seems that experience is more important in the lower age groups than the symbol which it represents (notation). This would reflect the finding of Pitts (2002) who states that the UK prioritizes experience over knowledge.

The starting stimulus for composition is an important aspect of the task for UK teachers. This starting stimulus was most often a non-musical concept such as a story,

poem or mood. This also indicates that expression is an important element in the composition process for UK teachers. Expression was specifically included in 23% of composition examples, further emphasizing this finding.

The UK teachers also seem to favor composing in particular styles, for example “the Blues” or “Indian music.” This emphasis can be attributed to the requirements of the GCSE syllabus, since all of these styles can be found within the three main exam boards’ areas of study (Edexcel, 2008).

Techniques feature highly in descriptions of composition tasks. The favorite techniques cited by UK teachers were: song writing, using ostinatos and pieces based on particular elements of music. Twenty percent of composition tasks in the UK were melody focused, however only one example was of a melodic completion task. Since melodic completion tasks are more *closed* in terms of creativity, this finding indicates that a greater number of activities that promote creativity are being utilized.

UK teachers are making use of technology, using a variety of computer programs as well as using tasks where students compose music to accompany film. It is surprising however, that only 15% of examples described involve computers.

Given the high implementation rates for composition in the UK, it is surprising that only 38% of teachers believe that they do enough composition. On further investigation, it was found that only 20% of primary school teachers believe they do enough composition, in comparison to 53% at KS3. It would be interesting to determine if the primary teachers’ response is indicative of whether they believe they do enough music as a whole.

Of the UK teachers, 29% indicated that one reason for not including composition was having too many other learning activities. This reason was given by 39% of elementary teachers, but only 22% at KS3. The high percentage of primary teachers responding in this way may be explained by the fact that they are also responsible for general education, and may be responding to this question with the entire curriculum in mind. It should be noted that teachers who do teach composition also answered these questions, so they should be interpreted as reasons for not using composition *more*.

The most frequently cited reason for using composition in the UK was the belief that students learn more about music when they compose (64%). Another strong reason was the desire to incorporate all aspects of the National Curriculum (57%). The reason for this may not be due entirely to the mandatory nature of the National Curriculum, but may indicate that teachers feel positively towards it. Responses to the follow-up questionnaire also reveal generally positive attitudes, with teachers liking its “open-ended” qualities which are not overly prescriptive and provide a guideline for teachers.

Using composition to enrich other musical learning also featured highly in reasons for using composition in the UK (56%). This indicates that UK teachers recognize the connection between composition and other curriculum areas. This is also reflected in teachers’ goals for using composition, with 37% of UK responses falling within the category *teach and apply concepts* and 20% for *increasing musical skills*. Furthermore, ten UK teachers stated that composing is intimately related to other areas of the curriculum as an alternative reason for teaching composition.

Almost half of UK teachers (49%) use composition tasks to assess musical learning. The grading and assessment system in the UK is focused on levels and

attainment targets rather than weekly grades as in the US. Fautley (2004) found a high level of formative assessment occurring during composing activities in UK classes. The results of this study reflect this finding.

Thirty-one percent of UK teachers state that they have access to technology which allows students to compose. This indicates that two thirds of music teachers do not have access to technology. However, it seems that this is not hindering composition implementation since only 5% of UK teachers cited not having technology as a reason for not teaching composition.

Self expression and creative thinking were stated as goals for composition by a high percentage of UK teachers (21%, and 18%). This indicates that UK teachers give importance to creative elements of the composition process. This is further evidenced in findings of the third research question of this study which identified a predominance of *open* tasks and tasks that maximized opportunities for creativity on the part of the student. Working with others was also a goal which featured highly in UK responses (20.59%). This is reflected in the predominance of group and paired composition activities.

Teacher characteristics which predict composition use for UK teachers were found to be *personal composition experience*, *degree*, *music specialist status*, and *composition training since university*. The strongest predictor was found to be *personal composition experience*. This indicates that teachers who are more familiar with the compositional processes through their own practice and experience are more likely to teach composition. The fact that degree predicts composition use indicates that the type

and level of degree has an impact on composition use - the higher the degree, the more likely the use of composition.

Training since university is a negative predictor for composition use. It appears that training courses may have a negative effect on composition use; however it is likely that only those teachers who do not feel confident teaching composition will take training courses, since the school or the individual usually has to pay for them. Those teachers who feel confident teaching composition and who implement it with success will not find it necessary to take training courses post-university.

The only two predictors found in the UK sample for composition use in terms of classroom characteristics were *having a computer lab*, and *the use of limited traditional notation*. This further underlines the importance of computers in the implementation of composition. The literature describes the many benefits of computers to composition teaching (Odam, 2000), and this could be an area for improvement in the UK.

Composition Teaching in the US

The percentage of teachers in this study who use composition is 70.7%. Within the US sample, a more detailed analysis of implementation in age levels and class types revealed that among performance groups, composition teaching is the least common in orchestra classes (29%) and the most common in band (49%). Findings for composition implementation in band reflect those found by Schopp (2006) who stated that 41.5% of band teachers in New York State included composition. Significant differences between each performance class type (orchestra, band and chorus) indicate differing practice among performance teachers. This suggests that performance directors may be able to learn from one another in order to better incorporate composition. It is not surprising that

composition teaching is more common among non-performance classes in the US; however, the figure is still lower than that of the UK, standing at 82%.

In the US, no significant differences were found between age group levels for composition implementation. Despite the lack of statistical significance, the elementary level appeared to have the highest rate of implementation of the US subgroups. This implementation rate decreases for the older age groups, perhaps due to the increasing specialization towards performance classes after elementary (Mark, 1978).

The elementary age group gives composition the most instructional time in the US. The same trend observed previously, of implementation decreasing as age level increases in the US sample, is also evident here with composition becoming less frequent as the age level increases.

Of the US sub-groups, The South has the highest percentage of teachers who report *never* using composition. Significant differences were found between four pairs of US sub-groups, indicating that although the states appear to be similar in terms of means, they are in fact different in their distribution of Likert-scale responses. As a whole, the Carolinas have more positive results for frequency while the South has more negative results. The most frequently used mode in the US is *individual*, with *paired* and *small group* composition being used infrequently.

In the US as a whole, composing is the least emphasized standard and notation the most. Notation is also the most emphasized in middle school and high school. Other areas that receive high emphasis overall are: listening, playing instruments, and singing. In terms of the least emphasized standards, the results of this study reflect that of previous findings by Orman (2002), Byo (1999), Louk (2002), and Riley (2009) who found

composing, improvising and evaluating to be the least favored activities. In addition, the current study identifies history and culture as receiving low emphasis. Orman (2002), and Abeles and Horowitz (1999) found that for the US elementary age group, the most prevalent standards were singing, playing instruments, and reading and notating. The results of this study further confirm this, but show that listening is important too. Composition is emphasized more in elementary than in middle school and high school, indicating a shift from general education to specialized performance. The lowest mean overall reported is for high school composition indicating that composition is the least emphasized of all standards at this point in the education system.

In the US, the most frequent types of composition tasks are notation-focused (62.2%). This reflects the high emphasis notation is given among the standards. A closer look at the notation-focused examples of the US teachers reveals that for many, notation is the starting stimulus, and many parameters of the composition are determined through means of notation. Often the notation itself forms the desired final output rather than how the music sounds.

While the MENC benchmarks for composition suggest the use of graphic scores for very young children, their definition of composition is music that “exists in written notation” (MENC, 2002 p. 2). Notation features highly in the examples given by the MENC (2002) in a book to help teachers teach and assess composition. The notion that notation validates composition, seems to be permeating composition activities reported by US teachers across all age levels in this study.

The parameters of the tasks given by most teachers tended to be very *closed*, with strict directions. In the content analysis, it was noted that many US teachers mentioned

that students should “follow the rules” of composition. These features may be influenced by the composition standard stated by the MENC: “Composing and Arranging Music *within Specified Guidelines*” (MENC, 2002). While the literature indicates that students should experience a range of *open* and *closed* tasks, a balance is necessary in order to maximize potential for creativity within the task (Dogani, 2004). The number of closed-type tasks and notation based examples point to a narrow definition of composing among US teachers with little room for creativity on the part of the students. The strong focus on notation in conjunction with predominantly closed tasks may be influencing aspects of creativity as described in the literature. Furthermore, expression is only mentioned in 4.31% of US examples which highlights the non-musical emphasis of tasks in general.

The most frequently stated reason for not using composition in the US (and each geographical subgroup, including Indiana) is having too many other learning activities (53.6%). All participants believe that composition is a useful learning tool which shows they do not have a negative attitude towards it; however they don’t regard it as important enough to give it priority. This is reflected in the low level of emphasis composition is given (see research question two). Alternative answers given to this question reflect this view, with $n=20$ responses indicating that composition was not as important as other areas of the curriculum.

The percentage of teachers stating that they don’t feel comfortable teaching composition in the US was 15%. This indicates a need for training and useful materials which enable teachers to feel more confident. The highest percentage of teachers who stated this as a reason was in the South (21.7%), and the most confident geographical area was the Carolinas (4%). This finding reflects that of the second research question,

which found that frequency of composition was lowest in the South and highest in the Carolinas. This demonstrates that confidence in teaching directly affects implementation. Lack of technology was the 2nd most frequent reason given by the US sample. This indicates not only a physical lack of technology, but a belief that technology is necessary in order to teach composition.

The results indicate that a significant proportion of teachers in the US do not believe that composition is an appropriate activity for their class (15%), although this is lower than that reported by Strand (2006) for Indiana (20%). This may be due to geographical differences, or it could indicate changes in attitude toward composition in the past four years as composition teaching has been receiving more interest. The results for each geographical area follow the previous trend, with more teachers in the South stating this reason (17%) than the Carolinas (5%).

The most frequently cited reason for using composition in the US was the belief that students learn more about music when they compose (48.4%). The second most frequently stated reason was: using composing to enrich other learning. This coincides with the three most popular goals of composition teaching as stated by US teachers: increasing musical skills (46.51%), increasing notation skills (37.98%), and teaching and applying concepts (28.68%). These goals are also evident in the types of compositional activities used most frequently in the US as found in previous analyses in this study (notation-focused, technique-focused and individual tasks).

Only 26.6% of US teachers include composition due to the desire to incorporate all of the National Standards into their teaching. Closer inspection of the survey data reveals that 65.6% of US teachers report basing their curriculum on the National

Standards and 82.8% on their State Standards. This indicates that teachers may not think that every area of the Standards applies to their class situation. Teachers in the Carolinas seem to have the most positive attitude towards incorporating the Standards, with 39.1% indicating a reason for using composition is to incorporate all of the Standards. Florida has the least positive attitude towards using composition to incorporate the Standards, with just 18% citing this as a reason.

There are two teacher characteristics in the US that predict composition use: *years teaching* and *feelings of proficiency*. *Feelings of proficiency* is the predictor with the strongest effect, indicating the importance of self confidence in teaching composition. Figure 3 shows the responses for feelings of proficiency for both the US and UK sample. In general feelings of proficiency for the US sample are very low. This would account for the overall low implementation of composition found throughout this study for the US. *Years teaching* is a negative predictor for composition use. This indicates that more experienced teachers are less likely to teach using composition than new teachers. This is a positive finding for teacher education, since it may indicate that those who have been trained recently are better trained in teaching composition.

Since a lack of computer facilities has been identified in the US sample, it is interesting that strong predictors of compositional use are *overall software use* and *the use of traditional computerized notation*. This indicates that if more teachers in the US had access to technology, they would implement composition to a greater degree. *Traditional hand-written notation* was also a predictor, due to the high instances of individual notation based composition in the US.

Comparison of Composition Teaching in the UK and US

The results of the survey show that composition teaching is more common in the UK (94.4%) than in the US (70.7%). Analysis of composition use (composition frequency multiplied by composition emphasis) revealed that composition teaching in the UK is approximately two and a half times more prevalent than it is in the US ($t(305)=10.917, p=.000$). The sum of the means for *frequency of compositional modes* (Table 12) for each country (UK 6.1, US 4.19) is further indication of the lower overall implementation of composition in the US.

For composition implementation, differences between the UK and US in terms of age group were found to be significant for every group except elementary. These results point to similarities in elementary teaching between the two countries. In the US, elementary has the highest implementation rate which decreases as age level rises. In the UK, the opposite is true. Elementary has the lowest implementation rate which increases as age level rises. This is due to its requirement in the exam syllabus at GCSE and A Level that includes composition tasks, but at KS3 may also be attributed to the introduction of specialized teachers at this level. These opposing trends indicate that while elementary teaching in the US and UK share elements in common, the two countries move in different directions beyond elementary level. The results show significant differences between the UK and US overall, and for every age group comparison in terms of the frequency of composition, with composition being more frequent in the UK for each.

Although there was no significant difference between the US and UK elementary groups in terms of how common composition is, there is a significant difference in terms

of frequency. This shows that although teachers report doing composition in US elementary classes, they don't do it very often. The finding that the greatest percentage of the US sample report using composition *rarely* or *sometimes* (38% and 39%) reflects that of Strand (2006), with 82% of responses falling within similar categories. This indicates that the results from both studies may be used to generalize.

The results of the analysis of compositional modes highlight important differences between the US and UK in terms of how composition is taught. Significant differences were found for *individual*, *paired* and *small group* activities. This indicates that not only is there a difference between countries in terms of *how common*, and *how frequently*, but also in the *way* composition is implemented.

The mean differences between the two countries revealed the extent of the variation. Most striking was the fact that UK teachers employ *group* and *paired* composition almost three times more frequently than US teachers. Not only does this show that composition is taught very differently, but the addition of means for each country further reinforces the previous finding, that music teachers in the UK teach composition far more often than those teachers in the US.

There are a great many differences between the US and UK in terms of emphasis. Significant differences were found in the standards areas of playing instruments, notation, improvising, composing and evaluating. This indicates highly differing practices between the two countries. The greatest differences, overall, can be observed in composition and notation. Notation was emphasized almost one and a half times more by the US than the UK. Significant differences were found for composition emphasis at every age level. The results of the whole sample indicate that UK teachers emphasize composition almost two

and a half times more than US teachers. This finding is in line with the previous findings in this study that shows composition is more common and more frequent in the UK.

There are similarities in the rank order of standards for the elementary age group, with the exception of the high ranking of notation for the US group, which in the UK group was the least emphasized. Fewer significant differences were found in terms of emphasis for elementary with a greater number for high school. This reflects the earlier findings that there are similarities between elementary teaching, but that specialization in performance in the US upper grades steers music education in a different direction. The levels of emphasis as a whole indicate that the US and UK share the same thinking that playing instruments, singing and listening are important but that they diverge on the issues of notation and composition.

Significant differences were found between the two countries for starting stimuli, notation, style, technique, expression and computer use. The most commonly mentioned feature by UK teachers was the starting stimulus (94%). The US teachers mentioned this far less frequently (21%) indicating that this is not considered an important element of the task.

It is interesting to note that only 4% of examples from the US sample mentioned expression in comparison to 23% in the UK. This further indicates that typical US tasks are highly structured and involve little creativity on the part of the composer. Overall, examples of composition tasks from the UK demonstrated a far wider variety than those from the US.

The low percentage of those describing tasks involving computers in the UK was surprising (15%). This was even lower for the US sample (5%). This indicates that both

countries may benefit from the use of more technology in composition tasks, especially since the literature points to many benefits.

Sixty-two percent of composition tasks given by US teachers were notation focused, in comparison to only 6% in the UK. Analysis of notation types used in composition revealed significant differences between the countries for every type of strategy except video recording. This indicates differences not only in the amount of emphasis on notation, but also in the types of notation used. The US tends to focus instruction on traditional hand written notation while the UK favors graphic notation and uses audio recording and sequencing-based composition tasks to a far greater extent. The emphasis on performance specialization may be one reason why notation figures prominently in the US results.

Significant differences between the US and UK reveal very different attitudes and difficulties with composition. The greatest observed difference was in the belief that they are doing enough composition (UK 38%, US 6%).

The significant difference for *I would use composing if I had access to technology, but I do not*, may be interpreted as the UK having greater access to technology, or having different attitudes towards its necessity in composing.

The difference between the UK and US in stating they have too many other activities indicates differences in attitude towards composition as well as different priorities in music education as a whole. UK teachers seem to be aware of the value of composition and give it more priority, whereas US teachers give priority to other areas of the curriculum such as notation, listening and performance (as found in research question 2 for emphasis of standards).

UK teachers are far more confident in their ability to teach composition than those in the US. A further analysis of question 14 from the survey (see Figure 3) *How proficient do you feel in teaching composition?* highlights this finding.

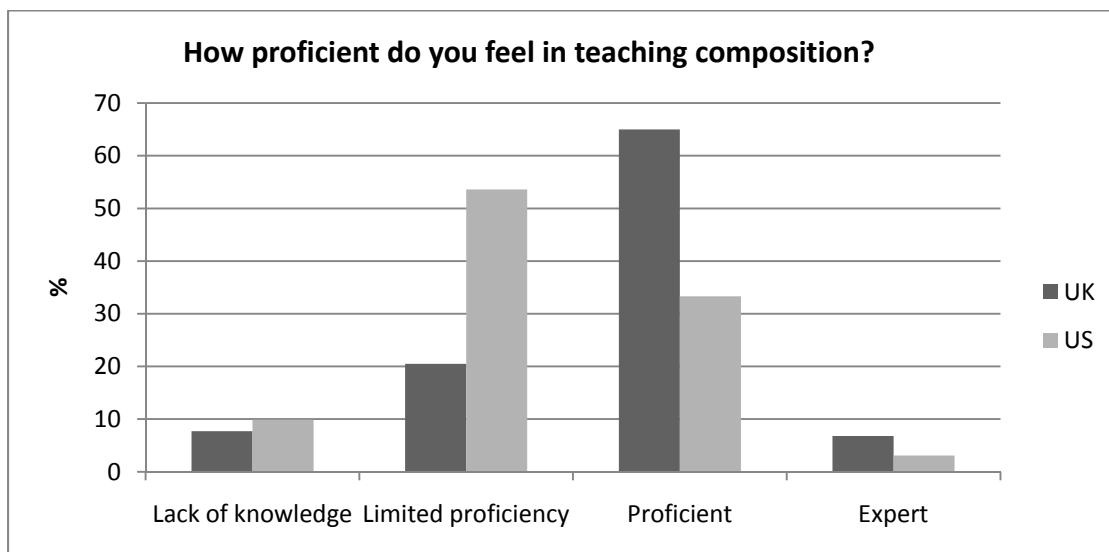


Figure 3. Feelings of proficiency in teaching composition: US and UK comparison

Figure 3 outlines the differences between the US and the UK samples in terms of feelings of proficiency, with UK teachers feeling far more confident in their ability to teach composition than those in the US.

More teachers in the UK (7%) than the US (1%) gave the reason that composition tasks were too noisy and uncontrolled. Odam (2000) highlighted the problem of noise in the classroom during group work. Research question two from this study discovered that the predominant working mode for UK teachers is small group work. The US however, uses individual composition far more frequently; for this reason, noise is not a concern for them.

The addition of means for the reasons given (UK 0.61, US 1.24) indicates that overall, teachers in the US have more reasons for not using composition than teachers in the UK, because more of them in the US are not composing.

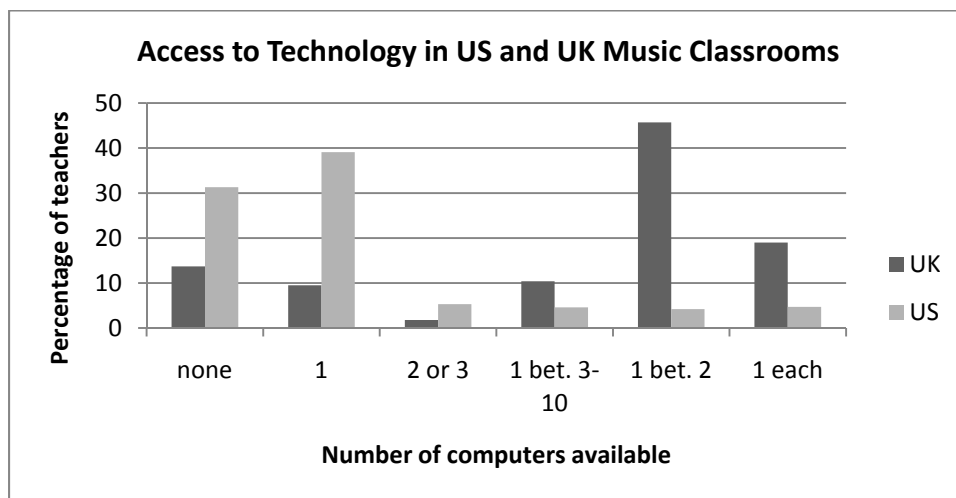


Figure 4. Access to technology: The number of available computers in US and UK classrooms

Significant differences were found between the US and UK in the use of composition for assessment, having access to technology, and the desire to incorporate the standards. The most striking difference between the two countries was having access to technology, with 31% in the UK stating they had access, while only 5% in the US stated this. Closer analysis of survey responses reveals the extent of differences between the US and UK samples in terms of their access to technology. Figure 4 clearly demonstrates that UK music teachers have far greater access to technology, with 45% having enough computers for students to share one between two, in comparison to 4% in the US, and 19% of UK teachers having enough for one each, in comparison to just 5% in the US.

Twice as many teachers in the UK than in the US are using composition as an *assessment tool*. This indicates a need for teachers in the US to understand the benefits of using composition in this way, especially given the pressure on teachers to give regular grades.

Due to the mandatory nature of the National Curriculum in the UK, it is not surprising to discover that teachers cite the National Curriculum as a reason for including composition twice as frequently as US teachers cite the standards as a reason. This shows that mandatory standards which are enforced by government agencies (Ofsted) have a great impact on curriculum implementation. While in the US state standards are mandatory, they are often not enforced and teachers are given great flexibility, often with the only public viewing of their teaching practice being performances.

Large differences in goals are also apparent, with the US responses having a far narrower focus than those of the UK. Over half of all US responses are in just three of 14 categories: *increase musical skills* (47%), *teach and apply concepts* (29%), and *increase notation skills* (38%). The UK, while also having high numbers of responses for *teach and apply concepts* (37%), has roughly equal numbers of responses (between 17% and 21%) in six other categories: *self expression*, *elements*, *creative thinking skills*, *increase musical skills*, *teaching how to compose*, and *working with others*. These goals highlight the importance UK teachers give to the experience of composing and creativity.

Other than the UK having a wider variety of goals than the US, there is one area in which the two countries disagree: notation. Notation related responses account for 38% of goals stated by US teachers in comparison to 4% in the UK. This further underlines the

disparity between the two countries on this central issue discussed in other research questions of this study.

Whilst the most popular reason given by teachers in both countries for using composition is believing that students learn more when they compose, 64% of UK teachers stated this as a reason in comparison to 48% of US teachers, indicating a stronger and more positive opinion in the UK. Perhaps if teachers in the US used composition more often, they would discover its ability to help students learn more.

The addition of means for the reasons given (UK 3.25, US 2.02) shows that the UK teachers are able to identify more reasons for using composition than US teachers. This finding is also reflected in the number of alternative responses given, where US teachers gave 19, and the UK teachers 32.

It is interesting that the UK and US do not share any predictors for composition use. This indicates two very different sample populations with differing characteristics and needs.

CHAPTER FIVE

SUMMARY

The purpose of this study was to determine the status of composition as a teaching tool in the US and UK and to compare the findings of the two countries, using the following research questions:

1. How common is the Teaching of composition in American and British schools?
2. How does composition compare to other classroom activities in American and British schools in terms of instructional time, variety, and emphasis?
3. What kinds of compositional activities are used most frequently?
4. What reasons do teachers cite for teaching or not teaching composition in their classrooms, and how do these reasons differ by country? How do teachers overcome challenges to composition and how do these practices differ by country?
5. For each country, what combination of teacher characteristics best predict the use of composition as a classroom teaching technique? For each country, what combination of classroom characteristics best predict the use of composition as a classroom teaching technique?

Summary of Method

Music teachers from the UK, and eight US states in the Southern Division of the MENC (AL, FL, GA, NC, SC, LA, MS and TN) who teach music to students in any age range from kindergarten to 12th grade or Foundation Stage to A Level were invited to participate in this study. Potential participants were contacted by email with a link to an online survey. The survey was conducted using Survey Monkey, an online survey site.

The survey was developed by the researcher based on the research questions of the current study and a previous study conducted by Strand (2006). Two versions of the survey were created to account for differences in descriptive language and the structure of the education system in each country. The survey sought to determine demographic characteristics and classroom practices and to gather information regarding composition implementation and teacher opinions. A table of specifications was developed to establish content validity of the measure and a pilot study was conducted. Due to the multidimensional nature of the survey, it was not appropriate to determine inter-item reliability; however, Likert-style questions were analyzed resulting in a Cronbach's *Alpha* of .854.

The survey remained online for one month in order to facilitate participant recruitment. At the end of this period, responses were downloaded, recoded in excel and transferred to SPSS for statistical analysis. After removing incomplete and irrelevant data, the final number of participants was UK $n=117$ and US $n=192$, making a total of 309 participants.

The results of the survey are reported in Chapter 4. Descriptive analysis, independent samples t-test, MANOVA and multiple regressions were used to analyze the data.

Summary of Main Findings

Research Questions 1 and 2

This study discovered that composition teaching is far more common in UK schools than US schools. It was also found that composition use is more frequent in the UK than the US. Overall, composition use was found to be two and a half times more

prevalent in the UK than the US. Not only are there differences between countries in terms of implementation rates. Differences were also found between the US and the UK in the way that composition is taught, with the predominant mode in the UK being group composition whereas in the US, individual tasks are the most common.

The least emphasized of the standards in the US is composition, and the most emphasized is notation. Other standards which are given a strong emphasis in the US are listening, playing instruments and singing. In the UK overall, listening and instrument playing receive the most emphasis and composition is ranked third. Differences were found between countries for age groups, with elementary levels sharing the most similarities.

Research Question 3

The kinds of compositional activities most cited by the US teachers were notation based. This finding reflects the high level of emphasis notation receives. In general, US tasks tended to be more *closed*, allowing for less creativity. Conversely, UK tasks tended to have more *open* characteristics and non-musical starting stimuli such as stories and poems were frequently used. Differences were found in terms of recording and notation type-usage, with US teachers favoring traditional notation and UK teachers favoring the use of graphic scores. The UK teachers described a wider variety of task types than the US teachers, indicating they have a larger repertoire of ideas to draw upon.

Research Question 4

Teachers in the US stated more reasons than the UK *for not* using composition, and fewer reasons *for* using composition since they use it less. The most frequently stated reason for not using composition in the US was having too many other learning activities.

This US response suggests that many teachers do not think that composition is as important as other curricular areas, and therefore give it a lower priority. Many US teachers also believe that composition is not an appropriate activity for the classes they teach.

UK teachers are more likely than US teachers to make connections between composition and other areas of the curriculum. Since US teachers are generally not making these connections, they do not give it the same importance as other activities and may think it irrelevant for their group.

When US teachers do use composition tasks they are more focused on the skills that can be developed through its use, such as notation skills. As a whole, it seems that UK teachers are more focused on creative, exploratory, process-oriented elements of the composition process whereas US teachers are more focused on skill development.

The UK is making greater use of composition as an assessment tool than the US. This is surprising given the high demands placed on teachers to assign weekly grades in the US. This is an area which could benefit from further exploration given the difficulties with the assessment of creative tasks, in order that assessment is successful.

Lack of technology is a major issue in the US since access to technology is much lower than in the UK, with only 9% of teachers in the US having enough computers for at least one between every two students in their class and 30% having no computer at all. This contrasts with the UK, where 65% of teachers have enough computers for one between two, or one each.

UK teachers are more confident in their ability to teach composition than US teachers, with 15% of US teachers stating lack of confidence as a reason they do not teach composition.

The National Curriculum and its mandatory nature have influenced implementation rates and given UK teachers a direct reason to teach composition. Attitudes towards the National Standards vary among US geographical areas. In general teachers do not site the desire to incorporate all of the National Standards into their teaching as a reason to teach composition, indicating a poor attitude towards them.

Research Question 5

This study found that the US and UK, due to their differing characteristics, do not share significant elements that predict composition use. For the UK, the combination of teacher characteristics that best predicts composition use was found to be: *personal composition experience, degree, music specialist status, and composition training since university*. The combination of classroom characteristics that best predicts composition use for the UK is: *having a computer lab, and the use of limited traditional notation*.

In the US, significant teacher characteristics in predicting composition used were: *number of years teaching and feelings of proficiency*. Classroom characteristics which can be used to predict use were *overall software use and the use of traditional computerized notation*.

Conclusions and Implications

Based on the results from these research questions, it is possible to make the following conclusions. In general UK teachers have more experience, feel more confident teaching composition and employ tasks that allow for far more creativity than

US teachers. Although Odam's (2000) concern that there is too much composition in the UK curriculum cannot be proved true in this instance, due to greater emphasis on listening and performing, it is possible that the high utilization of composition as a teaching tool is having negative effects on other areas of music education in the UK. The high utilization of graphic scores and the lack of notation teaching starting at elementary age are leaving many students who are taking GCSE without any notation skills. While the ability to gain a high grade at GCSE without possessing music literacy skills has opened up the subject to more students, many believe that this has led to the "dumbing down" of the GCSE and has increased the gap between GCSE and A Level (Composition Today, 2007).

The UK has clearly taken a route that has focused more on musical experience and the inclusion of all, and has tried to break down the barriers to inclusion such as notation. This is also evidenced in the more recent trend of world music ensembles in schools such as African Drumming, Samba and Gamelan. These ensembles come from oral traditions and focus on group participation and are therefore appropriate for including all pupils in a musical experience regardless of notational/traditional musical background. In the same way, the use of graphic scores and music technology has broken down barriers to composition, making this aspect of music accessible to all.

From a different angle, the reason pupils in the UK have a lack of notation skills when they get to high school, is perhaps due in part to the system of non-specialists teaching at the elementary level. Teaching techniques have developed that allow these non-specialist teachers to teach music, such as graphic scores in the case of notation. In order to make music an attractive subject when pupils reach high school age, specialist

music teachers have created tasks in which pupils can be successful and employ techniques to overcome these barriers. This seems to involve a continuation of those techniques employed by primary teachers such as group composition and graphic scores and the use of technology. In the UK then, school music is something which all pupils should be able to participate in regardless of musical training.

The US focus on performance ensembles has resulted in a very different system, with different priorities and outcomes. The finding that only 79.7% of US music classes include composition has serious implications for the music education system. While the National Standards and State Standards are indicating the importance of composition in a rounded music education system through the inclusion of composition, many teachers are not implementing them fully. Furthermore, of those who are, they do so infrequently, and employ only a narrow range of tasks and goals.

These findings indicate that more needs to be done not only to encourage the teaching of composition by all music teachers, regardless of the type of class they teach, but to enforce the standards, whether they be National or State Standards. It is clear that the mandatory nature of the National Curriculum, while met with some resistance when first introduced, has ensured that all children in the UK have access to all modes of musical experience. More needs to be done in the US to persuade teachers of the benefits of composition teaching, not just as a back door to achieving their performance goals, but in creating well-rounded musicians rather than technicians.

The predominance of notation-based compositional tasks, cited by US teachers, reflects the finding in the study related to an analysis of goals for teaching composition.

38% of US teachers stated that a main goal of composition teaching was to increase notation skills. This is a reflection of the performance-centered curriculum.

Access to technology seems to be a major factor holding back teachers from incorporating more composition. Access to technology in the UK is far greater and may go a long way in explaining the differences in implementation rates. Access to technology was also found to predict composition use in the US.

Unfortunately, the performance pressures on teachers seem to be the strongest factor preventing teachers from including more composition, with many teachers stating that there is no time to include it due to other curricular demands. Music programs and their teachers in the US are judged on their ability to train performance groups and achieve good results at competition. They are not judged on their ability to provide a well-rounded music education despite the fact that the National Standards, by their very existence, advocate this breadth.

Teachers in the US are faced with a dilemma. Should they do what they perceive as sacrificing precious rehearsal time in order to include other standards, or should they continue to direct their energy towards the next performance which will be judged by school management, parents, other pupils and perhaps the district and beyond? Until those who judge music departments and hire music teachers are educated in the importance and benefits of a broad-based music program this situation is unlikely to alter. Administrators must be made aware of the Standards, and hold teachers accountable for all curriculum areas, in order to motivate change.

Implications and Suggestions for Music Education in the UK

1. Lower implementation and frequency of composition along with lower feelings of confidence among UK primary teachers highlight a need for more or better teacher training at this level. It was also found that music specialist status predicts composition use. More support needs to be available for these teachers and the system needs to recognize the value of music specialists at the primary level.
2. A greater diversity of modes (individual, group etc.) of composition may be beneficial in reaching all students, with a greater crossover from KS3 to GCSE, providing multiple experiences at each level.
3. The UK could benefit from incorporating more performance skills into music teaching as the US do, in order that students are not held back in their composing by lack of skills.

Implications and Suggestions for Music Education in the US

1. Music teachers in the US could make greater use of the assessment of composition. Although there are many difficulties associated with this, there is no denying that it is an extremely useful tool for assessing student understanding and application of concepts.
2. Based on information collected in this study, implementation rates and attitudes towards composition are the lowest in the Southern group of states indicating this is the group with the greatest need. Further investigation of composition teaching practice in the Carolinas may determine successful teaching strategies that could be put into practice in other states since composition use and attitudes towards composition are the highest in these states.

3. There is a need for the development of strategies to enable performance teachers to recognize connections between composing, listening and performing.
4. Teachers need resources to help them to incorporate all four modes of composition equally, rather than favoring individual composition, since the literature shows that a variety modes is advantageous in order to reach all learners.
5. The fact that more experienced teachers are less likely to use composition indicates a need for training, materials and composition promotion among this group.
6. Greater communication between different performance group teachers to enable the sharing of ideas is recommended.
7. A teacher networking internet site where teachers may freely share ideas and materials, such as was found in the UK hosted by National Association of Music Educators, is recommended as a useful teaching resource.
8. More workshops for teachers giving practical ideas and compositional experience are recommended due to requests for such in follow-up emails.

Recommendations for Future Research

1. Given the benefits of group learning, it would be interesting to discover if the predominance of individual tasks in the US and group centered tasks in the UK are observed in other curriculum areas, i.e. if this is a trend observed country-wide across subject areas, or whether this finding is confined to music education.
2. Due to the finding of Wang and Sogin (1999), that teachers overestimate the amount of time spent on activities, it may be beneficial to confirm the findings of

this study for emphasis levels through systematic observation techniques in both the US and UK.

3. Further, more detailed research is warranted to discover current assessment practices in composition in both countries since assessment can greatly affect both the compositional process and the final product. Since teachers in the UK make greater use of the assessment of composition, a comparison of the two countries may be of benefit.
4. More detailed knowledge of teaching practices in relation to performance opportunities for compositions is needed to gain a more complete understanding of the state of composition practices as a whole.
5. A content analysis of US and UK schemes of work in order to establish which of those include composition successfully along with investigating which materials teachers are using may help to identify successful tasks and strategies especially among performance oriented groups.
6. Studies that examine the musical skills, abilities and understandings of pupils in the US and UK in light of the differing structure of the systems may uncover more important differences. It would be useful, for example, to discover the effect of using specialist or non-specialist teachers along with the differing curriculum emphasis has on student learning by comparing the US and UK.
7. More regional research through replications of this study in the US would give a bigger, more complete picture of composition practices and implementation across the country, uncover regional differences in composition and aid in the implementation of solutions to the lack of composition implementation.

Final Thoughts

Through the investigation of the use of composition, this study has highlighted many other differences between the education systems of the US and UK indicating that there are other elements that may prove beneficial for future research. Although positive attitudes to composition in music education abound in both countries, teachers in the US especially are in need of support in order to implement composition successfully in all class types. Both countries would benefit from considering balance in the curriculum, not only among the standards, but also in balancing the development of skills with the inclusion of opportunities for creativity. As Bolden (2009a) states:

Without knowledge of music theory students risk debilitating frustration as they fumble in the dark to create the music they want to hear. However, the learning of theory divorced from practical application, is often tedious and meaningless. (p. 148)

Music educators must continually reassess their teaching in order to ensure that they are providing a balance of activities and experiences that have the power to reach all students, both in the teaching of composition and music teaching in general. It should be remembered that music is creative and expressive, the implications of this being the inclusion of creativity and expression in music education in order that music be a real experience for all.

Real education is not a study about things; it is experience inside things. If music is an expressive medium, learning involves expressing. If it is a creative art, learning means creating. (Thomas, 1970, p. 70)

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APPENDIX A

E-MAIL CONSENT SCRIPT

E-MAIL CONSENT SCRIPT

A Comparison of the Use of Composition as a Teaching Tool in Music Classrooms of the U.S. and U.K.

Dear Madam/Sir,

My name is Caroline Morris. I am currently enrolled at the Frost School of Music at the University of Miami in the Graduate program of the Music Education Department. I am involved in a research study examining the Use of Composition as a Teaching Tool in Music Classrooms of the U.S. and U.K. The study is looking at ways to assist both researchers and educational professionals to obtain a more complete view of the use of composition in classroom teaching.

PURPOSE OF STUDY:

You are being asked to participate in this research study because we are trying to learn more about the implementation of composition teaching in both countries. You will be asked to complete a brief online survey about classroom practices, and the use of composition in the classroom. The survey will take about 20 minutes to complete. At the end of the survey, you will be asked if you agree to participate in a follow-up portion of this study by telephone or email. If you do not wish to be contacted, simply click “no” and that will end your participation in this study. If you do agree to participate in an email or telephone interview, please enter your email address or telephone number in the box provided. The follow-up interview will take approximately 20 minutes.

There are no risks or direct benefits associated with participating in this study.

The survey utilizes an SSL encryption technology. Using this technology, a secure line communication is created to keep your survey responses completely private during transmission. Your name and your email address will not be recorded. Only the principal investigator and co-investigator will have access to the information collected during the survey. When the project is finished and results are reported, no individual will be identified in any way.

Your participation is voluntary. You may decline to participate, and you may terminate your participation at any time, should you wish to do so, without any negative consequences to you.

Answering the survey questions online indicates your consent to participate in this research study. If you agree to participate, please click on the link below and you will be directed to the survey questions. Completing the final question by supplying your email or telephone number indicates your consent to participate in the follow-up interview. If

you have any questions regarding this survey please feel free to contact me at caro_morris@yahoo.com.

If you have any questions or concerns about the research, please feel free to contact Dr. Stephen Zdzinski, Principal Investigator and Faculty Sponsor at (305) 284-2161 ext. 7602 P.O. Box 248165; Coral Gables, FL 33124-7610 szdzinski@miami.edu

If you have questions regarding your rights as a research participant, please contact the University of Miami, Human Subject Research Office at (305)243-3195.

Sincerely,

Caroline Morris
Research Assistant
Department of Music Education/Music Therapy
Frost School of Music
University of Miami
caro_morris@yahoo.com

APPENDIX B

EXPLORING THE IMPLEMENTATION OF COMPOSITION IN INDIANA'S MUSIC
CLASSROOMS: KATHERINE STRAND (2006)

EXPLORING THE IMPLEMENTATION OF COMPOSITION IN INDIANA'S MUSIC

CLASSROOMS: KATHERINE STRAND (2006)

Demographics

- 1) How many years have you been a music teacher?
 1. 1-3
 2. 4-6
 3. 7-10
 4. 10-15
 5. 15+

- 2) How many years have you taught in your present school?
 1. 1-3
 2. 4-6
 3. 7-10
 4. 10-15
 5. 15+

- 3) Are you currently certified as a music specialist in Indiana?
 1. Yes
 2. No

- 4) Do you teach anything other than music?
 1. Yes, I teach other academic classes
 2. No, but I teach after school non-music programs
 3. No, I only teach music

- 5) Does your school have music standards or use the Indiana State Standards for Music Education? (Please circle one)
 1. Yes, we use local and/or state standards to develop the curriculum
 2. No, we do not use local and/or state standards to develop the curriculum

- 6) Does your program use the National Standards for the Arts to develop the curriculum?
 1. Yes
 2. No

- 7) What classes do you teach? (Please circle all that apply)
 1. Elementary general music K-5
 2. Elementary Chorus

3. Elementary Band
4. Elementary Orchestra
5. Middle school general music
6. Middle School chorus
7. Middle School band
8. Middle School orchestra
9. High School chorus
10. High School band
11. High School orchestra
12. High School Music Theory
13. Other _____
14. Other _____

Composition in the Classroom

8) Do you use composition tasks in your music classrooms?

1. Very often
2. Sometimes
3. Rarely
4. Very rarely
5. Never

9) If you do **not** use composing tasks, what are the reasons? (Please circle all that apply)

1. Composing is not an appropriate activity for the types of class that I teach
2. I'm not comfortable teaching composing to my students
3. I do not believe that it is a useful learning tool
4. I have too many other learning activities for my students
5. There are not enough instruments to have students compose in the classroom
6. I would use composing if I had access to the technology, but I do not
7. Composing tasks are too noisy and uncontrolled for my students
8. I never thought about it
9. Other _____

(If you do not use composing tasks in your classroom, you are finished here. Thank you for your help! If you do use composing, please turn the page over and continue)

10) If you currently use any composing tasks, what are the reasons? (Please circle all that apply)

1. I believe that students learn more about music when they compose
2. I use composing tasks to assess their learning

3. I use composing tasks to enrich other musical learning
4. Composing tasks are a fun creative outlet for my students when we have extra time
5. I have access to technology that allow my students to compose
6. I want to incorporate all of the National Standards in my music classroom
7. Other _____

11) With what age group(s) do you use composing tasks to teach? (Please circle all that apply)

1. k-2
2. 3-5
3. 6-8
4. 9-12
5. Smaller subset (please name) _____

Types of Composing Activities

12) Please use this space to describe your goals. When you incorporate composing, what do you want the student to learn?

13) Please use this space to describe one or two typical composing activities in your classroom.

14) Would you be willing to have a follow-up phone interview to further explore your beliefs and practices?

Yes, you can contact me _____

No, please do not contact me _____

APPENDIX C

CIQ:UK – COMPOSITION IMPLEMENTATION QUESTIONNAIRE

CIQ:UK - COMPOSITION IMPLEMENTATION QUESTIONNAIRE.

Demographics

1. Name and address of school where currently employed
 - a. Name
 - b. Address
 - c. Address2
 - d. City/Town
 - e. County
 - f. Postal Code

2. Type of school
 - a. State
 - b. Private/Public
 - c. Grant Maintained

3. Whole School enrolment number (if known)

4. Gender
 - a. Male
 - b. Female

5. Degree(s) and years earned

6. University/college attended?

7. Did you take any courses which included composition as part of your degree(s)?
 - a. Yes
 - b. No

8. Did you take any courses in composition pedagogy?
 - a. Yes
 - b. No

9. Have you had any training in teaching composition since university? (for example, In-Service Training, Continuous Professional Development, a course you have attended). Please describe.
 - a. Yes

- b. No
 - c. description
10. Are you a music specialist or music co-ordinator in your school?
- a. Yes
 - b. No
11. What was your route to Qualified Teacher Status?
- a. GTP
 - b. PGCE
 - c. B.Ed.
 - d. Cert. Ed.
 - e. Other (please specify)
12. How many years have you been a music teacher?
- a. 1-3
 - b. 4-6
 - c. 7-10
 - d. 10-15
 - e. 15+
13. How many years have you taught in your present school?
- a. 1-3
 - b. 4-6
 - c. 7-10
 - d. 10-15
 - e. 15+
14. How proficient do you feel in teaching composition?
- a. Expert
 - b. Proficient
 - c. Limited proficiency
 - d. Lack of Knowledge
15. Do you compose or arrange music? (mark all which apply)
- a. Yes, I compose/arrange professionally
 - b. Yes, I compose music for my students to play
 - c. Yes, I arrange music for my students to play
 - d. Yes, I compose/arrange for my own recreation
 - e. No, I do not compose or arrange music

16. How is your classroom set up? (if primary without designated music room, describe the set up you usually use for music)
- Rows of desks and chairs
 - no chairs, we usually sit on the floor
 - circle/semicircle of chairs
 - circle/semicircle of desks and chairs
 - students sit around tables in small groups
 - computer lab
 - other – please specify
17. What type of computers do you have?
- Mac
 - PC
 - N/a (no computers)
18. Do your computers have internet access?
- Yes
 - No
 - N/a (no computers)
19. Do you have midi keyboards hooked up to computers?
- Yes
 - No
 - N/a (no computers)
20. How many workstations do you have?
- One
 - One for each student in the class
 - One between every two students
 - n/a no computers
 - Other – please specify number of workstations and average number of pupils in class
21. What music software does your school own?
- Sibelius
 - Finale
 - Cubase
 - Cubasis
 - Band-in-a-box
 - Cakewalk

- g. Garage Band
- h. None
- i. Other (please specify)

22. What music software do you as the teacher regularly use?

- a. Sibelius
- b. Finale
- c. Cubase
- d. Cubasis
- e. Band-in-a-box
- f. Cakewalk
- g. Garage Band
- h. None
- i. Other (please specify)

23. What music software do the students regularly use?

- a. Sibelius
- b. Finale
- c. Cubase
- d. Cubasis
- e. Band-in-a-box
- f. Cakewalk
- g. Garage Band
- h. None
- i. Other (please specify)

24. How confident do you feel using this software?

- a. Expert
- b. Proficient
- c. Limited proficiency
- d. Lack of knowledge

25. How many practice rooms (spaces for individuals/groups to work outside of the main classroom) do you have?

- a. 0
- b. 1-2
- c. 3-4
- d. 5+

26. Which exam boards and/or published schemes of work do you use? (mark all which apply)
- Edexcel
 - OCR
 - AQA
 - Music Express
 - QCDA schemes of work
 - Music Matters
 - Other (please specify)

Composition in the Classroom

27. Which year groups do you regularly teach? (mark all that apply)
- Foundation Stage
 - KS1
 - KS2
 - KS3
 - GCSE
 - 'A'Level
 - Other
28. With which classes do you use composing tasks
- Foundation Stage
 - KS1
 - KS2
 - KS3
 - GCSE
 - 'A'Level
 - Other
29. How often do you use composition tasks in your music classrooms?
- Very often
 - Sometimes
 - Rarely
 - Very rarely
 - Never
30. What are your reasons for not using composing tasks more often?
- Composing is not an appropriate activity for the types of class that I teach
 - I'm not comfortable teaching composing to my students
 - I do not believe that it is a useful learning tool

- d. I have too many other learning activities for my students
- e. There are not enough instruments to have students compose in the classroom
- f. I would use composing if I had access to the technology, but I do not
- g. Composing tasks are too noisy and uncontrolled for my students
- h. I never thought about it
- i. Other (please specify)

31. What are your reasons for using composing tasks?

- a. I believe that students learn more about music when they compose
- b. I use composing tasks to assess their learning
- c. I use composing tasks to enrich other musical learning
- d. Composing tasks are a fun creative outlet for my students when we have extra time
- e. I have access to technology that allow my students to compose
- f. I want to incorporate all of the National Curriculum in my music classroom
- g. Other (please specify)

32. If you use composing activities in your classes, how often do you use the following?

- i. Very often
- ii. Sometimes
- iii. Rarely
- iv. Very rarely
- v. Never
- b. Individual composing
- c. Paired composing
- d. Small group composing
- e. Whole class, teacher directed

33. What notation/recording strategies do you use with composing activities?

- a. Traditional notation (stave, hand written)
- b. Traditional notation (computerized)
- c. Limited traditional (note names and selected symbols)
- d. Graphic notation (pictures/shapes)
- e. None – memorization
- f. Audio recording
- g. Video recording
- h. I don't use composition tasks

i. Other (please specify)

34. What level of emphasis do you give the following experiences in classes you teach?

Name/level of class _____

3 = major emphasis, 2=minor emphasis, 1=occasionally included, 0=not included

- a. Singing
- b. Playing instruments
- c. Listening
- d. Reading and notation of music
- e. Improvising
- f. Composing
- g. Evaluating music and performances
- h. Music history and culture

35. As above for different class/level

36. As above for different class/level

37. When you incorporate composing, what do you want the students to learn? Please describe your goals.

38. Please use this space to describe one or two typical composing activities in your classroom.

39. Would you be willing to have a follow-up phone or email interview to further explore your beliefs and practices?

Yes, you can contact me by phone _____

Yes, you can contact me by email _____

No, please do not contact me _____

Thank you for your help!

APPENDIX D

CIQ:US – COMPOSITION IMPLEMENTATION QUESTIONNAIRE

CIQ:US - COMPOSITION IMPLEMENTATION QUESTIONNAIRE.

Demographics

1. Name and address of school where currently employed
 - a. Name
 - b. Address
 - c. Address2
 - d. City/Town
 - e. State
 - f. zipcode

2. Type of school
 - a. Public
 - b. Charter
 - c. Private

3. Whole School enrolment number (if known)

4. Gender
 - a. Male
 - b. Female

5. Degree(s) and years earned

6. University/college attended?

7. Did you take any courses which included composition as part of your degree(s)?
 - a. Yes
 - b. No

8. Did you take any courses in composition pedagogy?
 - a. Yes
 - b. No

9. Have you had any training in teaching composition since university? (for example, in-service training provided by school district, a course you have attended). Please describe.
 - a. Yes

- b. No
- c. description

10. Are you currently certified as music specialist?

- a. Yes
- b. No

11. What was your route to teacher certification?

- a. Traditional undergraduate music with education
- b. Graduate music degree with certification
- c. Certification coursework only
- d. Alternative certificate without coursework
- e. Transcript evaluation
- f. Emergency certificate
- g. Other (please specify)

12. How many years have you been a music teacher?

- a. 1-3
- b. 4-6
- c. 7-10
- d. 10-15
- e. 15+

13. How many years have you taught in your present school?

- a. 1-3
- b. 4-6
- c. 7-10
- d. 10-15
- e. 15+

14. How proficient do you feel in teaching composition?

- a. Expert
- b. Proficient
- c. Limited proficiency
- d. Lack of Knowledge

15. Do you compose or arrange music? (mark all which apply)

- a. Yes, I compose/arrange professionally
- b. Yes, I compose music for my students to perform
- c. Yes, I arrange music for my students to perform

- d. Yes, I compose/arrange for my own recreation
- e. No, I do not compose or arrange music

Classroom Practices

16. How is your classroom set up?
- a. Rows of desks and chairs
 - b. no chairs, we usually sit on the floor
 - c. circle/semicircle of chairs
 - d. circle/semicircle of desks and chairs
 - e. students sit around tables in small groups
 - f. computer lab
 - g. other – please specify
17. What type of computers do you have?
- a. Mac
 - b. PC
 - c. N/a (no computers)
18. Do your computers have internet access?
- a. Yes
 - b. No
 - c. N/a (no computers)
19. Do you have midi keyboards hooked up to computers?
- a. Yes
 - b. No
 - c. N/a (no computers)
20. How many workstations do you have?
- a. One
 - b. One for each student in the class
 - c. One between every two students
 - d. n/a (no computers)
 - e. Other – please specify number of workstations and average number of pupils in class
21. What music software does your school own?
- a. Sibelius
 - b. Finale
 - c. Cubase
 - d. Cubasis
 - e. Band-in-a-box

- f. Cakewalk
- g. Garage Band
- h. None
- i. Other (please specify)

22. What music software do you as the teacher regularly use?

- a. Sibelius
- b. Finale
- c. Cubase
- d. Cubasis
- e. Band-in-a-box
- f. Cakewalk
- g. Garage Band
- h. None
- i. Other (please specify)

23. What music software do the students regularly use?

- a. Sibelius
- b. Finale
- c. Cubase
- d. Cubasis
- e. Band-in-a-box
- f. Cakewalk
- g. Garage Band
- h. None
- i. Other (please specify)

24. How confident do you feel using this software?

- a. Expert
- b. Proficient
- c. Limited proficiency
- d. Lack of knowledge

25. How many practice rooms (spaces for individuals/groups to work outside of the main classroom) do you have?

- a. 0
- b. 1-2
- c. 3-4
- d. 5+

26. What does your school use to develop the music curriculum?
- State Standards
 - National Standards for Music
 - We do not base our curriculum on these standards
 - Other (please specify)

Composition in the Classroom

27. Which classes do you regularly teach? (Please check all that apply)
- Elementary general music K-5
 - Elementary Chorus
 - Elementary Band
 - Elementary Orchestra
 - Middle school general music
 - Middle School chorus
 - Middle School band
 - Middle School orchestra
 - High School chorus
 - High School band
 - High School orchestra
 - High School Music Theory
 - Other (please specify)
28. With which classes do you use composing tasks?
- Elementary general music K-5
 - Elementary Chorus
 - Elementary Band
 - Elementary Orchestra
 - Middle school general music
 - Middle School chorus
 - Middle School band
 - Middle School orchestra
 - High School chorus
 - High School band
 - High School orchestra
 - High School Music Theory
 - Other (please specify)
29. How often do you use composition tasks in your music classrooms?
- Very often
 - Often
 - Sometimes

- d. Rarely
 - e. Never
30. What are your reasons for not using composing tasks more often?
- a. Composing is not an appropriate activity for the types of class that I teach
 - b. I'm not comfortable teaching composing to my students
 - c. I do not believe that it is a useful learning tool
 - d. I have too many other learning activities for my students
 - e. There are not enough instruments to have students compose in the classroom
 - f. I would use composing if I had access to the technology, but I do not
 - g. Composing tasks are too noisy and uncontrolled for my students
 - h. I never thought about it
 - i. Other (please specify)
31. What are your reasons for using composing tasks?
- a. I believe that students learn more about music when they compose
 - b. I use composing tasks to assess their learning
 - c. I use composing tasks to enrich other musical learning
 - d. Composing tasks are a fun creative outlet for my students when we have extra time
 - e. I have access to technology that allow my students to compose
 - f. I want to incorporate all of the National Standards in my music classroom
 - g. I don't use composition tasks
 - h. Other (please specify)
32. If you use composing activities in your classes, how often do you use the following?
- i. Very often
 - ii. Sometimes
 - iii. Rarely
 - iv. Very rarely
 - v. Never
- a. Individual composing
 - b. Paired composing
 - c. Small group composing
 - d. Whole class, teacher directed
33. What notation/recording strategies do you use with composing activities?
- a. Traditional notation (staff, hand written)

- b. Traditional notation (computerized)
- c. Limited traditional (note names and selected symbols)
- d. Graphic notation (pictures/shapes)
- e. None – memorization
- f. Audio recording
- g. Video recording
- h. I don't use composition tasks
- i. Other (please specify)

34. What level of emphasis do you give the following experiences in classes you teach?

Name/level of class _____

3 = major emphasis, 2=minor emphasis, 1=occasionally included, 0=not included

- a. Singing
- b. Playing instruments
- c. Listening
- d. Reading and notation of music
- e. Improvising
- f. Composing
- g. Evaluating music and performances
- h. Music history and culture

Name of class/level.....

35. As above for different class/level

36. As above for different class/level

37. When you incorporate composing, what do you want the students to learn? Please describe your goals.

38. Please use this space to describe one or two typical composing activities in your classroom.

39. Would you be willing to have a follow-up phone or email interview to further explore your beliefs and practices?

Yes, you can contact me by phone _____

Yes, you can contact me by email _____

No, please do not contact me _____

Thank you for your help!

APPENDIX E

E-MAIL FOLLOW-UP FOR COMPOSING TEACHERS: STRAND (2006)

E-MAIL FOLLOW-UP FOR COMPOSING TEACHERS: STRAND (2006)

Dear colleague,

We are writing from Indiana University, with a follow-up to a questionnaire on to learn more about your views on composing in your general music classroom. On the original survey, you indicate that you would be willing to share more of your thoughts in an email interview. If you are willing, please hit the “reply to all” button and then type in answers to the questions below. You may find that you answer a question before it is asked – in that case, simply skip the answered question and go on to the next. These interview questions will take approximately 20 minutes to answer.

If you have additional thoughts about questions that we did not ask, or if you have any questions for us, please feel free to write them at the bottom of the questionnaire. We are excited to learn about your perspectives, and hope that this project will be a mutual learning experience!

In the questionnaire, you stated that you use composition tasks because:
(one or more of the following has been checked from the questionnaire):

1. *I believe that students learn more about music when they compose*
2. *I use composing tasks to assess their learning*
3. *I use composing tasks to enrich other musical learning*
4. *Composing tasks are a fun creative outlet for my students when we have extra time*
5. *I have access to technology that allow my students to compose*
6. *I want to incorporate all of the National Standards in my music classroom*
7. *Other* _____

1) Can you explain a little further, your beliefs about the value of using composing tasks in your classroom?

2) Can you elaborate on what you want your students to get out of composing experiences, and how that relates to your overall goals?

3) How do your students respond to composing tasks?

4) Do you believe that composing is an activity that is more appropriate for certain age groups or certain types of music classes? Can you explain?

5) Composing is one of the Nine National Standards, which were adopted 11 years ago by MENC. What relationships do you see between composing activities and other types of activities listed in the standards, for example, improvisation or note-reading?

- 6) More generally speaking, what are your thoughts on value and practicality of the National Standards for your general music classroom?
- 7) How did you get started using composing tasks?
- 8) If you were going to give advice to someone who was unsure about using composing, what advice would you give (i.e., how would you suggest that they start)?
- 9) Can you think of anything else that can be done to encourage teachers who do not use composing in their classrooms?

Thank you for your time and your thoughts!

APPENDIX F

E-MAIL FOLLOW-UP FOR NON-COMPOSING TEACHERS: STRAND (2006)

E-MAIL FOLLOW-UP FOR NON-COMPOSING TEACHERS: STRAND (2006)

Dear colleague,

We are writing from Indiana University, with a follow-up to a questionnaire on to learn more about your views on composing in your general music classroom. On the original survey, you indicate that you would be willing to share more of your thoughts in an email interview. If you are willing, please hit the “reply to all” button and then type in answers to the questions below. You may find that you answer a question before it is asked – in that case, simply skip the answered question and go on to the next. These interview questions will take approximately 20 minutes to answer.

If you have additional thoughts about questions that we did not ask, or if you have any questions for us, please feel free to write them at the bottom of the questionnaire. We are excited to learn about your perspectives, and hope that this project will be a mutual learning experience!

You stated that you do not use composing tasks because:

1. *Composing is not an appropriate activity for the types of class that I teach*
2. *I'm not comfortable teaching composing to my students*
3. *I do not believe that it is a useful learning tool*
4. *I have too many other learning activities for my students*
5. *There are not enough instruments to have students compose in the classroom*
6. *I would use composing if I had access to the technology, but I do not*
7. *Composing tasks are too noisy and uncontrolled for my students*
8. *I never thought about it*
9. *Other _____*

1) Can you explain a little further, your beliefs about composing in your classroom?

2) If there were training, assistance, or materials available, would you use composing in your classroom? Can you explain?

3) Do you believe that composing is an activity that is more appropriate for certain age groups or certain types of music classes? Can you explain?

4) Composing is one of the Nine National Standards, which were adopted 11 years ago by MENC. What relationships do you see between composing activities and other types of activities listed in the standards, for example, improvisation or note-reading?

5) More generally speaking, what are your thoughts on value and practicality of the National Standards for your general music classroom?

Thank you for your thoughts and time

APPENDIX G

E-MAIL FOLLOW-UP FOR COMPOSING TEACHERS: UK

EMAIL FOLLOW-UP FOR COMPOSING TEACHERS: UK

Dear colleague,

We are writing from the University of Miami, with a follow-up to a questionnaire to learn more about your views on composing in your general music classroom. On the original survey, you indicated that you would be willing to share more of your thoughts in an email interview. If you are willing, please hit the “reply to all” button and then type in answers to the questions below. You may find that you answer a question before it is asked – in that case, simply skip the answered question and go on to the next. These interview questions will take approximately 20 minutes to answer.

If you have additional thoughts about questions that we did not ask, or if you have any questions for us, please feel free to write them at the bottom of the questionnaire. We are excited to learn about your perspectives, and hope that this project will be a mutual learning experience!

- 1) Can you explain a little further, your beliefs about the value of using composing tasks in your classroom?
 - 2) Can you elaborate on what you want your students to get out of composing experiences, and how that relates to your overall goals?
 - 3) How do your students respond to composing tasks?
 - 4) Do you believe that composing is an activity that is more appropriate for certain age groups or certain types of music classes? Can you explain?
 - 5) Composing is part of the National Curriculum. What relationships do you see between composing activities and other types of activities, for example, performing, listening, improvisation or note-reading?
 - 6) More generally speaking, what are your thoughts on value and practicality of the National Curriculum for your general music classroom?
 - 7) How did you get started using composing tasks?
 - 8) If you were going to give advice to someone who was unsure about using composing, what advice would you give (i.e., how would you suggest that they start)?
 - 9) Can you think of anything else that can be done to encourage teachers who do not use composing in their classrooms?
- Thank you for your thoughts and time!

APPENDIX H

E-MAIL FOLLOW-UP FOR NON-COMPOSING TEACHERS: UK

EMAIL FOLLOW-UP FOR NON-COMPOSING TEACHERS: UK

Dear colleague,

We are writing from the University of Miami, with a follow-up to a questionnaire on to learn more about your views on composing in your general music classroom. On the original survey, you indicated that you would be willing to share more of your thoughts in an email interview. If you are willing, please hit the “reply to all” button and then type in answers to the questions below. You may find that you answer a question before it is asked – in that case, simply skip the answered question and go on to the next. These interview questions will take approximately 20 minutes to answer.

If you have additional thoughts about questions that we did not ask, or if you have any questions for us, please feel free to write them at the bottom of the questionnaire. We are excited to learn about your perspectives, and hope that this project will be a mutual learning experience!

- 1) Can you explain a little further, your beliefs about composing in your classroom?
- 2) If there were training, assistance, or materials available, would you use composing more often in your classroom? Can you explain?
- 3) Do you believe that composing is an activity that is more appropriate for certain age groups or certain types of music classes? Can you explain?
- 4) Composing is part of the National Curriculum. What relationships do you see between composing activities and other types of activities, for example, performing, listening, improvisation or note-reading?
- 5) More generally speaking, what are your thoughts on value and practicality of the National Curriculum for your general music classroom?

Thank you for your thoughts and time!

APPENDIX I

E-MAIL FOLLOW-UP FOR COMPOSING TEACHERS: US

EMAIL FOLLOW-UP FOR COMPOSING TEACHERS: US

Dear colleague,

We are writing from the University of Miami, with a follow-up to a questionnaire to learn more about your views on composing in your general music classroom. On the original survey, you indicated that you would be willing to share more of your thoughts in an email interview. If you are willing, please hit the “reply to all” button and then type in answers to the questions below. You may find that you answer a question before it is asked – in that case, simply skip the answered question and go on to the next. These interview questions will take approximately 20 minutes to answer.

If you have additional thoughts about questions that we did not ask, or if you have any questions for us, please feel free to write them at the bottom of the questionnaire. We are excited to learn about your perspectives, and hope that this project will be a mutual learning experience!

- 1) Can you explain a little further, your beliefs about the value of using composing tasks in your classroom?
- 2) Can you elaborate on what you want your students to get out of composing experiences, and how that relates to your overall goals?
- 3) How do your students respond to composing tasks?
- 4) Do you believe that composing is an activity that is more appropriate for certain age groups or certain types of music classes? Can you explain?
- 5) Composing is one of the Nine National Standards, which were adopted 11 years ago by MENC. What relationships do you see between composing activities and other types of activities listed in the standards, for example, improvisation or note-reading?
- 6) More generally speaking, what are your thoughts on value and practicality of the National Standards for your general music classroom?
- 7) How did you get started using composing tasks?
- 8) If you were going to give advice to someone who was unsure about using composing, what advice would you give (i.e., how would you suggest that they start)?
- 9) Can you think of anything else that can be done to encourage teachers who do not use composing in their classrooms?

Thank you for your thoughts and time!

APPENDIX J

E-MAIL FOLLOW-UP FOR NON-COMPOSING TEACHERS: US

EMAIL FOLLOW-UP FOR NON-COMPOSING TEACHERS: US

Dear colleague,

We are writing from the University of Miami, with a follow-up to a questionnaire on to learn more about your views on composing in your general music classroom. On the original survey, you indicated that you would be willing to share more of your thoughts in an email interview. If you are willing, please hit the “reply to all” button and then type in answers to the questions below. You may find that you answer a question before it is asked – in that case, simply skip the answered question and go on to the next. These interview questions will take approximately 20 minutes to answer.

If you have additional thoughts about questions that we did not ask, or if you have any questions for us, please feel free to write them at the bottom of the questionnaire. We are excited to learn about your perspectives, and hope that this project will be a mutual learning experience!

- 1) Can you explain a little further, your beliefs about composing in your classroom?
- 2) If there were training, assistance, or materials available, would you use composing more often in your classroom? Can you explain?
- 3) Do you believe that composing is an activity that is more appropriate for certain age groups or certain types of music classes? Can you explain?
- 4) Composing is one of the Nine National Standards, which were adopted 11 years ago by MENC. What relationships do you see between composing activities and other types of activities listed in the standards, for example, improvisation or note-reading?
- 5) More generally speaking, what are your thoughts on value and practicality of the National Standards for your general music classroom?

Thank you for your thoughts and time!

APPENDIX K

TABLE OF SPECIFICATIONS

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Exam Title: Composition Implementation Questionnaire

Content	Question Type				Total Content
	string	yes/no	multi-choice	Likert	
Personal Demographic	8%	8%	13%	3%	32%
Teaching Demographic	3%	3%	3%		9%
Technology Provision		7%	11%	3%	21%
Classroom Environment			8%		8%
Composition Implementation			5%	3%	8%
Reasons			5%		5%
Teaching Strategies			3%	3%	6%
Standards Emphasis				7%	7%
Examples and Goals	5%				5%
					0%
Total Questions	16%	18%	47%	19%	100%

Total No. of Test Items: 38

Content	Question Type				Total Content
	string	yes/no	multi-choice	Likert	
Personal Demographic	3	3	5	1	12
Teaching Demographic	1	1	1	0	3
Technology Provision	0	3	4	1	8
Classroom Environment	0	0	3	0	3
Composition Implement	0	0	2	1	3
Reasons	0	0	2	0	2
Teaching Strategies	0	0	1	1	2
Standards Emphasis	0	0	0	3	3
Examples and Goals	2	0	0	0	2
Total Questions	6	7	18	7	38